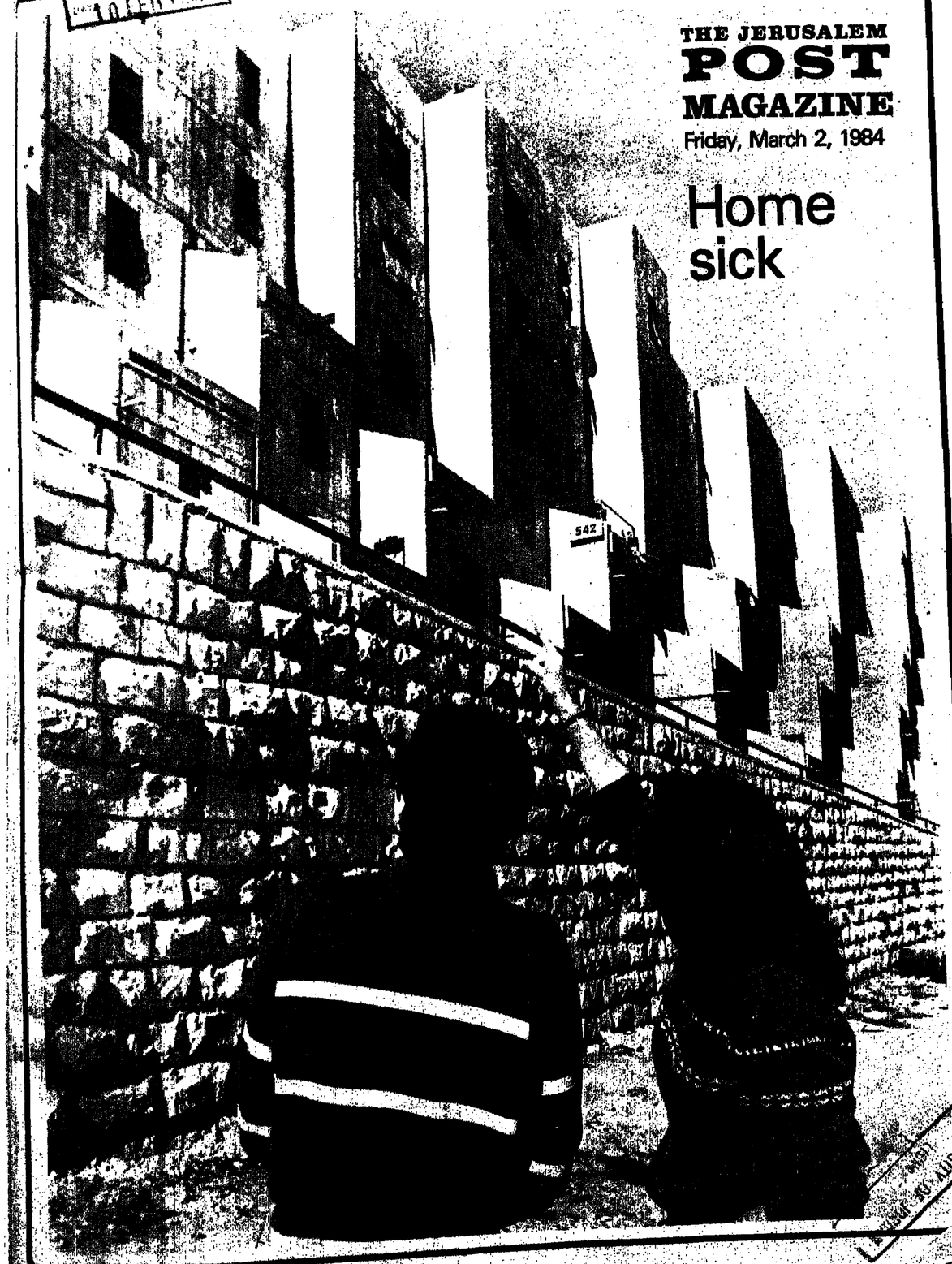
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THE JERUSALEM
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Page
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J
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L
M
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In this Issue

	Page
Yosef Goell gets some insight on the Iraq-Iran war.	4
Michael Chlenski explains why nothing can change in the Kremlin.	6
D'vora Ben Shaul talks to some young couples with housing troubles.	7
Robert Rosenberg retells the history of the Jerusalem gang war.	8
Marsha Pomerantz meets author Cynthia Ozick.	10
Zvi Jagendorf encounters physician-performer Jonathan Miller.	11
The Art Page.	13
Martha Meisels explores the hidden marketplace.	14

In the Poster Pullout —	Page
Matters of Taste	D
Theatre	E
Dance	F
Jazz	G
TV-Radio	H
Telereview	J
Bridge	K
Chess	L
Music and Musicians	M
Books	N

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2. BAKING:
Preheat oven to medium heat (180-200°C) for 10 minutes. Grease well a rectangular cake pan or pyrex baking dish (25 cm long). Place Lasagne strips on bottom of cake pan and cover with half of the filling mixture. Place second layer of Lasagne on top of filling and cover with second half of filling mixture. Add third layer of Lasagne and cover surface with the sauce, add small pieces of margarine on top of the sauce and bake on medium heat (200-250°C) for about 30 minutes until surface becomes crusty and brown. Remove from oven, cut into servings and serve warm.
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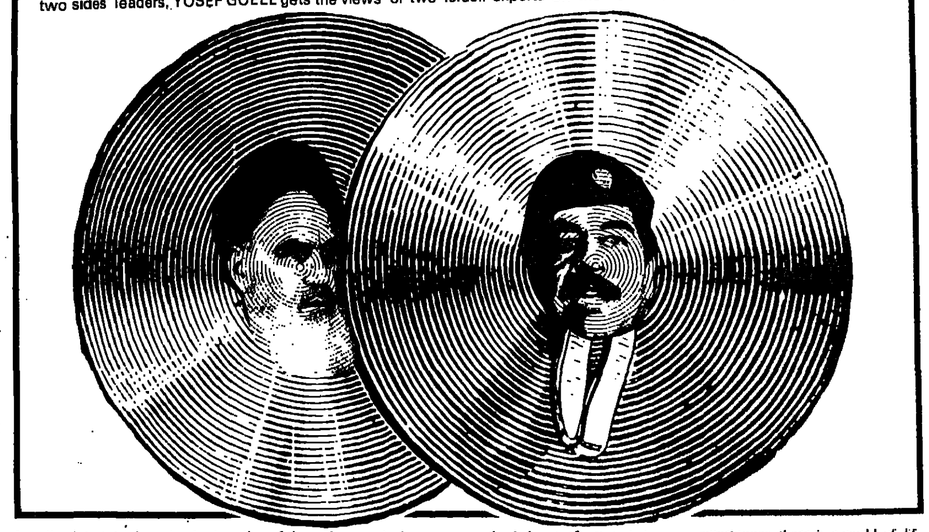
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Clashing symbols

More than most wars, the Iran-Iraq confrontation is an expression of the divergent personalities and ideologies of the two sides' leaders. YOSEF GOELL gets the views of two Israeli experts on the conflict, and its possible conclusions.



WELL OVER 500,000 Iranian soldiers have been hurling themselves in wave after wave at the heavily fortified Iraqi lines east and north of Basra for the past 10 days.

In a reprise of the surrealistic reporting that has characterized the three-and-a-half-year-old Iraq-Iran war, both sides have claimed "successes," "breakthroughs" and "thousands and even tens of thousands" of casualties inflicted on the other side. But the truth is that the world knows little about what is really going on in the Shatt-el-Arab region and the areas of Iraq and Iran to the north and east.

One of the reasons for this ignorance is that the western media, which have been having a field day in Lebanon, have been kept out of both the Iranian and Iraqi warzones, except for closely monitored propaganda tours.

But there can be little doubt that the two superpowers, with their spy satellites orbiting over the battleground, know exactly what is going on. One may also surmise that Israel, which is profoundly concerned about the duration and outcome of the war to the east, and has the best intelligence apparatus in the area, also has a good idea of the course of events on the ground.

THE MILITARY standoff between the two contending Islamic powers, which was established shortly after the initial Iraqi breakthroughs in September 1980 and has been maintained ever since, has fuelled a perception in the media of an unending war that will continue until sheer exhaustion compels one side or both sides to stop.

But in recent months policymakers in both Washington and Moscow, who get their information from their own intelligence sources rather than from the media, have been taking steps that seem to be based on the assumption that the war may be approaching its climax.

The Soviet Union, which for the first three years of the war fitfully supported both sides, has in the past half a year and more come down clearly on the Iraqi side.

More recently, the U.S. has reinforced its naval contingents in the Arabian Sea in order to lend greater credibility to its deterrent force in Iranian eyes. President Reagan has even been moved by his advisers to come out with a sharp warning to Iran not to dare interfere with the flow of Arab oil through the Straits of Hormuz.

An equally important indicator of heightened American concern at the turn of events in the Gulf War was the obviously leaked item in last week's issue of *Newsweek* to the effect that Washington had approached Israel to refrain from continuing her arms sales to Iran. Similar approaches were reportedly made to South Korea and Britain at the behest of a panic-stricken Iraq.

TO TRY to make some sense of what has been going on in this abominably reported war, and what may yet lie ahead, we spoke to Dr. Yair Hirschfeld of Haifa University, who specializes in Iran, and to Amazia Baram, also of Haifa University, whose field of expertise is Iraq.

There was a large measure of agreement between them when it came to an assessment of what had happened to date, and to prospects for the future and policy recommendations for Israel.

Both said that this was a war that Iraq couldn't win; that there was a good chance of an Iranian victory in the next year or two; and that Israel's interests lay clearly in preventing just such an Iranian victory.

Academics tend, by definition, to think, analyse and talk in terms of long-term trends. Their analysis sometimes proves useless to hard-pressed policymakers when decisive events on the ground are responsive mainly to momentary or short-term factors. But in the case of the three-and-a-half-year Iran-Iraq standoff, it seems obvious that more attention than usual should be paid to long-term analysis.

Hirschfeld chose to begin with a picture of the old balance of power between the predominantly Sunni Moslem Ottoman empire, which included what later became Iraq on its eastern reaches, and a rather puny Shi'ite Persia.

Following World War I and the dismemberment of the Ottoman Empire, the balance changed and a resurgent Iran, fashioned by the first Pahlavi Shah, dominated an internally unstable and weak Iraq. The culmination of this trend came in 1975 when the Shah imposed his *diktat* on Iraq in a treaty that disposed of the disputed area in the Shatt el-Arab, which is Iraq's only outlet to the sea and abuts on Iran's major oil port of Abadan.

The decision of Iraq's new dictator, Saddam Hussein, to go to war against Iran in 1980, a year after he seized power in a bloody coup in Baghdad, was aimed at reversing this half-century-old switch in the traditional balance of power in the region.

SADDAM HUSSEIN'S immediate aim was to undo the harsh terms rammed down Iraq's throat by the Shah in the Shatt-el-Arab area. More grandiosely, he intended to conquer the coastal area of Khuzistan (or Arabistan) which contains nearly all of Iran's oil wells and reserves.

This goal was based on the fact that a significant part of the population of the region was Arab.

Hirschfeld notes that until the mid-1920s the population of Khuzistan was largely Arab, but in the ensuing half century Iran conducted an energetic policy of Persianization, which had significantly increased the percentage of non-Arabs in the area.

The main problem that confronted Saddam Hussein was that Iraq could not hope to conquer Teheran, the Iranian capital, far away on the Iranian plateau and well beyond a formidable chain of mountain ranges which Iraq would not be able to penetrate.

The Iraqi dictator's hope was that a blitzkrieg campaign would bring the already demoralized Iranian army to a state of total collapse, and this in turn would bring about the downfall of the Khomeini regime.

SADDAM HUSSEIN'S calculations were based on what seemed to be a rational reading of the internal anarchy that had been unleashed in Iran by the toppling of the Shah in 1979. The rationality of this approach was attested to by the fact that the commanding generals of the Iranian army pleaded with Khomeini in the wake of the Iraqi blitz to relinquish Khuzistan to the Iraqis and to withdraw what remained of the decimated Iranian army to the mountain passes to the east to await the turn of the wheel of fortune in some undefined historic future.

"Over your dead bodies" is what Khomeini reportedly replied to his generals, according to both Hirschfeld and Baram. Khomeini was clearly right and his generals wrong, Hirschfeld says.

Hirschfeld adds that at the time he wrote an analysis embodying his argument that the Iraqis couldn't win, and he is ready to repeat the argument today, without changing as much as a word.

The most obvious but not necessarily most important item in totting up the balance of power between the two revolutionary Islamic states is the demographic factor, he says. Iran has 40 million people to Iraq's 13 million.

Of even greater importance is the fact that Iran's population is over 90 per cent Shi'ite, nearly all of them of the predominant Farsi ethnic identity, while Iraq's population is badly fragmented, with 55 per cent Shi'ites, 15 per cent Kurds (who have been engaged in a long, smouldering revolt), and only 30 per cent Sunnis (from whom the ruling Ba'athist officers' clique is derived).

Thirdly, Iraq's population and economy are highly vulnerable, being largely concentrated in the Euphrates-Tigris valley and in the Shatt-el-Arab delta area. Iran's population, however, is widely dispersed in 70,000 towns and villages over an enormous area, and relatively immune to the worst that Iraq can muster.

Amazia Baram backs up Hirschfeld's analysis on this point: "Iraq never had a chance of conquering Teheran and Saddam Hussein never planned to. But Baghdad, 160 km. from the border, is clearly within reach of the Iranian forces if they ever break through. It also lies on an open plain, whereas Teheran lies behind several formidable mountain ranges.

Fourthly, Iran has a very definite geopolitical advantage over Iraq as a target of superpower interests.

Iran has always separated the Russian-Soviet empire from the warm southern seas and oceans. Iran, with a long coastline on the Arabian Sea and the Persian Gulf, also separates the Indian subcontinent from the heart of the Middle East and Europe. Iraq, on the other hand, is almost entirely landlocked and of little importance to world politics and military strategy.

AND FINALLY, while both the Iranian and the Iraqi regimes came to power in revolutionary circumstances, there is a world of difference between the two.

The Khomeini regime is fuelled by Shi'ite religious fundamentalist zeal and Khomeini himself has proven to be an all-important symbolic mobilizer of the Iranian masses.

Saddam Hussein, although an impressively cunning leader who, according to Baram, could put Syria's Hafez Assad in the shade, is only the successful head of a military clique that has little intrinsic mass support in a fragmented population.

Saddam Hussein, during the eight years that he was the power behind the throne before seizing power in 1979, was responsible for an impressive improvement in the standard of living of the average urban and rural Iraqi. This was all the more true for predominantly Sunni Baghdad and the Sunni regions immediately to the north.

Popular support for the regime in Iraq can be maintained only through the stick of tyrannical repression or the carrot of an ever-rising standard of living. In Iran, popular support is ignited by the religious symbol of the Ayatollah Khomeini. That support can be maintained only by perpetuating an aura of crisis and of militant religious zeal.

Which is where each of the contending regimes' jugular points can be found.

Saddam Hussein, who must satisfy the economic expectations of his rapidly westernizing Sunni supporters, is in a serious financial bind as a result of the war, which is bleeding the Iraqi economy white. Baram estimates that Iraq needs $20-25 billion a year to finance the war. But its oil revenues, which have been sharply cut by an Iranian naval blockade, have dwindled to about $10 billion a year.

The shortfall is being made up by Saudi Arabia, Kuwait and the other Arab Gulf states which are in a panic over the possibility of an Iranian breakthrough and the impact that will have on the largely Shi'ite populations of the Gulf. There is, however, a yawning gap between the promises of these oil barons and actual delivery, but Hirschfeld estimates that Saudi Arabia alone has given Iraq about $15 billion over the past two-and-a-half years. Baram's estimates are somewhat lower; however, by either estimate it is clear that the Iraqi population is hurting.

When the hurt is sufficiently great the time may well be ripe for the toppling of the Saddam Hussein regime and the resolution of the war by overtures that could lead to partial Iraqi concessions to Iran.

Both Hirschfeld and Baram believe that the likelihood of an internal Iraqi collapse in a year or two is more likely than a dramatic Iranian military victory in the present campaign.

IRAN IS NOT suffering as much economically. It's annual oil revenues of $25 billion are enough to pay for the war at its present level. Baram says, however, that there are probably other pressures at work in Iran and that he believes there must be an internal opposition there hoping for a cease-fire and an end to the bloo-dletting.

Hirschfeld gives a realistic estimate of Iranian casualties so far at 170,000 to 240,000 killed and about 400,000 wounded. Estimates for Iraqi casualties are somewhat lower.

But both experts are convinced that as long as Khomeini is around there will be no compromise. Baram puts this vividly: "Khomeini wants to see Saddam Hussein six feet under before he himself dies."

The Ayatollah, it should be remembered, is now in his mid 80s, which possibly explains the urgency behind the present Iranian drive and the readiness to squander thousands and even tens of thousands of lives in an effort to reach Basra.

Why Basra?

Because it is Iraq's second largest city, the centre of the Shi'ite area of the south and the major entrance point for the imported arms and refined oil products that make the continued Iraqi war effort possible. Iraq receives 80 per cent of its arms from the Soviet Union and the rest from other Arab and Western sources. Many of these arms come through the Jordanian Red Sea port of Akaba, but most of the Soviet arms come through Kuwait and from there through Basra.

Iraq's main advantage in the war to date has been in superior armaments. It has 4,500 tanks to Iran's 500 and over 400 war planes to Iran's decimated air force of 50 or so American F-14s and aging Phantoms. Cutting down this advantage by closing the Basra corridor would be a major achievement for Iran.

The Iranian army, which was already entirely American-supplied under the Shah, has been seriously undermined as a result of the fracturing of relations with the U.S. under Khomeini.

But money does wonders. Vietnam has been one of the suppliers of captured American arms and all important spare parts for tanks, planes and helicopters. Other suppliers are Britain and France.

China is reported to have shifted its support to Iran and to have stepped up arms shipments, as has South Korea. But most of the arms Iran has obtained have come through private merchants; clearly, there is a limit to what private sources can supply. They cannot provide war planes, tanks or heavy artillery.

Closer to home, Egypt has been supplying old Soviet armaments to Iraq through Akaba, and Israel supplied arms to Iran until May 1982, on the principle of "the enemy of my enemy is my (temporary) friend."

NO ONE will say openly whether Israel is still shipping arms and spare parts to Iran, although the leak to *Newsweek* would seem to indicate that Washington believes it is. Yair Hirschfeld says that this Israeli policy was fully justified until May 1982, for what he calls three good reasons: "Iraq was clearly winning at the beginning and Israel had an obvious interest in preventing such a victory and in having Iraq mired in a prolonged and undecisive war in the east, to keep her attention away from Israel.

"Secondly, Iraq at the time had placed herself in the forefront of the Arab rejectionist states who opposed the Egyptian-Israeli peace initiative.

"Thirdly, the Americans were clearly interested in having Israel supply the Iranians at the time, but for internal American reasons they could not be seen to be doing it themselves.

"Since then, however, it has become clear that Iran will not be defeated. The Americans are also no longer interested in Israel's supplying Iran. Such a policy thus no longer serves any Israeli purpose."

BOTH Hirschfeld and Baram believe that, as difficult as it may be to swallow in the present circumstances, Israel's interests lie clearly in preventing an Iranian victory. What would happen in such an eventuality can be described in a number of scenarios.

The Iranians could take Baghdad and set up a puppet government there. That would certainly elicit very strong opposition from the westernized Sunni population in the capital and in the north, and require a major and persistent policy of military repression.

A likelier scenario, according to Baram, who emphasizes the hypothetical nature of all such talk, is the breaking up of Iraq. Khomeini already has an Iraqi Shi'ite puppet ready to set up a separate Shi'ite state around Basra and the south. In such a scenario, part of the north could be annexed by Syria with its Shi'ite-Alawi Ba'ath regime, and Iraqi Kurdistan could be kept in check by the grant of a long-coveted measure of autonomy.

Every one of these scenarios poses serious problems to all the parties. Hirschfeld and Baram are agreed, however, that any Iranian victory would be dangerous for Israel. The symbolism of a victory of a fundamentalist Islamic regime could well prove to be a trigger for the radicalization of the Arab world, both Shi'ite and Sunni.

Baram is certain that a Khomeini victory would have practically immediate repercussions in South Lebanon, where a Shi'ite uprising could be expected.

The idea of Israel helping the tyrant of Iraq, Saddam Hussein, to stave off defeat, is indeed difficult to accept. But the two Israeli experts believe that, in the long run, faced with the need to make difficult choices between two evils, Israel should opt for supporting "rational" Arab and Islamic states.

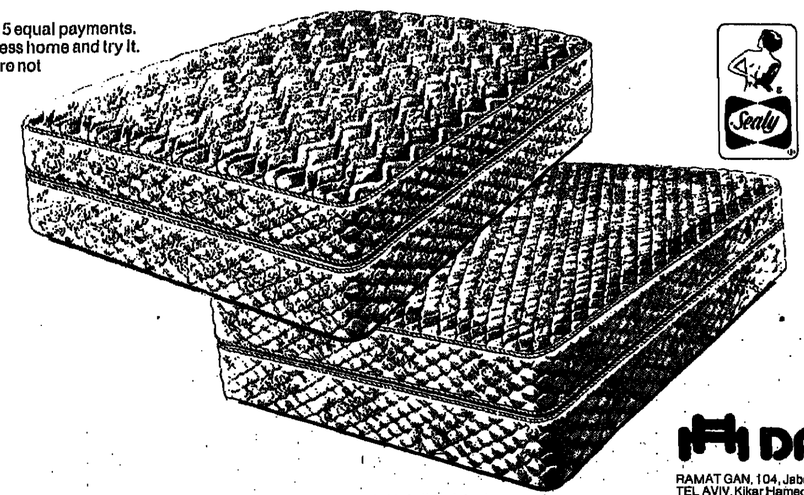
Does Saddam Hussein's regime qualify as "rational"? Answering such a question may well be pushing "the lesser of two evils" strategy to an irrational extreme, but policymakers are often faced with exactly such unpalatable choices.

Baram notes, however, that Saddam Hussein may be sending a signal to Israel. He has recently approved plans for the construction of major oil pipelines to the west that would lead to Akaba and to Yenbo on Saudi Arabia's Red Sea coast. Both pipelines would pass through the territory of Arab "royalist" regimes which were formerly the main target for vituperative attack by "rejectionist, radical" Iraq. They would also be extremely vulnerable to Israeli attack. Could such a buring of the Iraqi throat to a potential Israeli strike be a signal that an unspoken agreement is not totally impossible between Israel and a radical rejectionist state like Saddam Hussein's Iraq?

Perhaps the most fascinating aspect of the Iraq-Iran puzzle is that so much hangs on the two men who symbolize the opposing national efforts. This may be a classic case in which the elimination of Khomeini or Saddam Hussein or both could well change the whole picture. □

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Limits of leadership

Soviet top men are prisoners of the system which put them in power, and particularly of the military-industrial machine, writes MICHAEL CHECINSKI.



IT IS PERTINENT to start with Winston Churchill's famous statement: "I cannot forecast to you the action of Russia. It is a riddle wrapped in a mystery inside an enigma; but perhaps there is a key. That key is Russian national interest."

That last sentence should be underlined in discussing the succession to Yuri Andropov. Too much attention is paid by the western media to changes of personnel in the Soviet leadership. While one cannot completely neglect the political implications of the death of a top Soviet leader, it is unwise to expect that such an event can bring about any dramatic changes in the policy and behaviour of this superpower.

Governed by a heavy and very conservative bureaucratic apparatus; educated on a thesis of war to the death between imperialism and the Soviet Union; paralysed by a gigantic military industry and by the greatest military force in the world, with their impact on all sectors of the economy and on social life; with a multinational state; the USSR can only very slowly and cautiously make any move towards changing in its traditional, established policy.

Konstantin Chernenko, like his immediate predecessor, will not be able to make any more significant changes than could Khrushchev, Brezhnev, or even Stalin. Each one of these rulers was a prisoner of the problems created by the system and the international political configuration at the time they reached the top.

FOR OVER a decade, the Soviet Union spent more on defence than the United States, and this with a gross national product of only 60-65 per cent that of the U.S. and half its productivity. Military industry alone employs about 15 million people, compared with about 2.5 million in the U.S. The most advanced plants and R&D establishments work for the military. Out of the USSR's approximately 500 huge industrial plants, about 150 work exclusively for the military machine, reinforced by another 4,000 medium and small assembly enterprises. Together with the armed forces, border guard and internal security units, the military sector of the USSR employs a work force of approximately 25 million.

Given such a militarized background, no single Soviet leader can seriously propose a policy of disarmament. Even if the government had domestic or international reasons for "victimizing" military industry and reallocating resources to the civilian sector of the economy this would not be feasible. The obstacle is not only the policy of the party-military bureaucracy, but also the mechanics of interfering with the operations of such a vast military industry. Any radical change in the existing industrial structure would require an enormous investment in non-military industry.

Another bar to the reduction of military production is export. More than 50 countries are customers of the arms industry. Excluding sales of oil, gas and gold, arms have, for more than a decade, been the Soviet Union's biggest hard-currency earner. From 1973 to 1983, the annual value of arms exports doubled, in current dollar terms, from over $5b. to over $10b. With this money, the USSR can easily pay for all the grain it needs to import from the West plus a considerable amount of western technology.

For this reason alone, it would be impossible for the USSR to reduce its arms production in the immediate future, because it is unable to offer any substitute to its foreign customers.

It is therefore no exaggeration to say that stimulating and stoking "wars of liberation" is a vital economic necessity for the USSR, not merely a political one.

EVEN IF the newly-elected leader has a greater taste for whisky and pop music than the late Yuri Andropov and is an extreme pragmatist, he will not be able to suggest a new industrial and defence policy. There are several additional arguments to support this view.

The Soviet military industry is part of an autarkic economy, and defence is based not only on the financial resources of the state but primarily on its industrial and technological capacity. Modern arms technology is developed in eight to twelve-year cycles. No single Soviet leader can undermine the continuous modernization of the armed forces. Therefore neither international agreements nor domestic economic difficulties will be allowed to change the determination of the Soviet decision-makers to maintain the military-industrial sector in full operation.

If our analysis is correct, we ought to ask how far the replacement of Andropov by Chernenko, who is not only older but thought by many to be more inclined to make compromises with the West, is likely to influence the behaviour of the Soviet rulers, both domestically and internationally.

According to a recently published essay by Jerry Hough, a well-known American expert, Soviet successions "have in common not only de-emphasizing the military, but also the focussing of attention on agriculture..." It was no wonder, he argued, that Andropov's leadership had not satisfied Marshal Ogarkov's demands for higher defence expenditure, while Gorbachev's food programme had received a significant increment.

If this observation is correct, the present quick succession should solve most of the USSR's domestic and international problems. The armaments programme will be slowed down and Soviet citizens will at last have an adequate supply of food and the consumer goods that have been so lacking.

IT WOULD BE difficult to assess the real significance of the top-leadership succession in the USSR without a deeper examination of the anatomy of Soviet policy-making.

It is common knowledge that political decision-making power is shared among some 25 full and candidate members of the Politburo and the party central committee secretaries. Most western politicians see the Soviet Union moving during the last three decades (since Stalin) towards a more pluralistic society, with an increasing role for the *collective* leadership. Thank goodness, many argue, the bad guys of the military and the KGB elite have been "neutralized" by the liberal party bureaucrats and "doves" of the Politburo.

So deeply ingrained is this wishful thinking that even Andropov, the day he moved from the KGB to the party leadership, began to be regarded by many in the West as a hope for all mankind.

Kremlinologists who emphasize this trend in the Soviet political system are also the strongest apologists for each newly-nominated leader.

They are the first to discern the possibility of detente and other positive changes in the domestic and international scene, if only the U.S. would compromise with Soviet demands. They either will not, or cannot, see the inconsistency of their belief: on the one hand, that pluralism and collectivism is becoming a rooted factor in the Soviet political system; and on the other that a new party leader — even a former KGB chief or an old, ailing man — is able to change the course of Soviet policy.

Nevertheless, it would be incorrect to say that the incumbent party leader is not *primus inter pares* in the Politburo and in the country.

TO UNDERSTAND this apparent contradiction, let us explain how the decision-making process in the highest party and government bodies operates.

First of all, it is a simplification to suppose that all Politburo members enjoy equal rights and political power. After the secretary-general of the party come all those members of the Politburo who are also secretaries of the central committee. Each of these secretaries is responsible for, and in charge of, one or more central committee departments.

It goes without saying that secretaries responsible for military affairs, security, military industry, foreign affairs, ideological and personnel matters and so one are more "important" and more powerful than, say, those in charge of agriculture, light industry or education. In this set-up, non-formal relationships with the head of the party must not be overlooked.

So much for the Politburo.

According to Gen. William E. Odom, one of the leading American experts on Soviet politico-military affairs, the Defence Council is the lineal descendant of the post-revolutionary Council of Labour and Defence (*Soviet Trudai Oborony*), which operated from 1920 to 1937, and of the State Defence Committee (*Gosudarstvenniy Komitet Oborony*), created by Stalin for the duration of the war (1941-45). These bodies played a decisive role in all the important areas of Soviet domestic and foreign policy; even the Politburo was subordinated to the State Defence Committee.

The Defence Council was established by Leonid Brezhnev in the early '70s, and immediately became a decisive tool of the party secretary-general for overruling any unwelcome decision of the Politburo.

There is a great deal of confusion in the West about the true nature of the Defence Council. Many people believe that it is the equivalent of the U.S. National Security Committee, with a purely advisory role vis-à-vis the Politburo. Others think that it is more powerful than the latter, but is integrated with it because members of the Defence Council are also members of the Politburo.

The present writer does not share either of these views, and it is important to explain why.

The Defence Council is the top military-political and military-economic decision-maker of the Soviet state. For this reason, the chairman of the council is the secretary-general of the party, who is, as a matter of course, also "elected" chairman of the Supreme Soviet.

Other members of the Defence Council are not necessarily members of the Politburo, but they must hold positions of the highest authority in military, security and foreign affairs. In practice, however, there have been many occasions on which the minister of defence or foreign affairs, or the head of the KGB, were not members of the Politburo. If they were nominated to this body, it was only at the demand of the current secretary-general.

It flows from this that the composition of the Defence Council and the Politburo depends primarily on the will of the ruler of the party. In that case, one asks, why are *two* supreme political bodies necessary?

The Politburo is too broad a body to confine itself to security-political and defence affairs. Being responsible for the whole of Soviet life, it has to deal with each and every aspect of the economy, ideology, industry, agriculture, etc. The Defence Council is an institutionalized answer to the conditions of the nuclear and ICBM age at a time when the USSR has become a superpower in continuous military and political competition with the U.S. and NATO. It is the most significant decision-making machine for a period of politico-military tensions.

It would be difficult for Politburo members to oppose any decision approved by the Defence Council, for every decision is, in fact, the decision of the secretary-general of the party, supported by the prime minister, the minister of defence and the head of the KGB. The fate of Podgorny and many others kicked out of the Politburo without any explanation illustrates the kind of action taken against "dissidents."

In fact, the Defence Council guarantees the party leader's position and enables him to manipulate the political posture both of the Politburo and of the Defence Council itself. If the latter is reluctant to accept his view, he can get the Politburo to overrule it.

This raises the question: If the party leader is so powerful, why is he unable, as I have argued, to change Soviet policy?

The answer is simple, and has already been implicitly answered: it is because each leader of the party is, in fact, a prisoner of the political, economic, social and other conditions in and with which he must work. This is the Soviet system, with the traditional militaristic background and social structure that sets its limits and imposes its lines of action. Moreover, only a man known by the entire ruling establishment to understand these limitations and to be prepared to respect them would be chosen as the head of the nation.

What, then, can we expect from Mr. Chernenko? I myself do not envisage too many changes in domestic or foreign policy in the foreseeable future. Probably there will be new slogans, a slightly different style, some shifts of personnel, but that is all. What is certain is that a series of new books will be published in which the "brilliant" sayings of Mr. Chernenko will replace the quickly-forgotten brilliant statements of the procession of former leaders — Stalin, Khrushchev, Brezhnev and even Andropov.

Let me add a few words about what may be expected with regard to Israel-Soviet relations and Soviet Jewish policy.

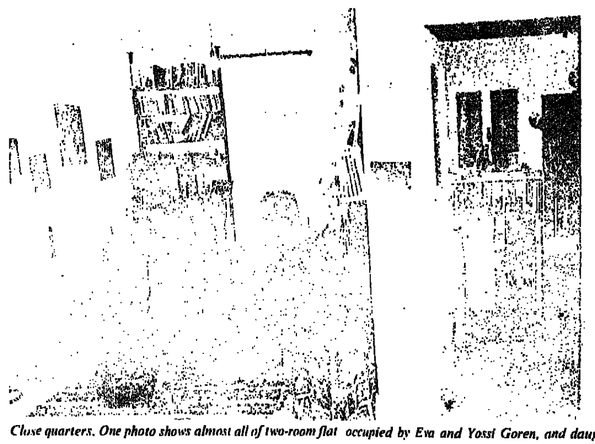
I do not believe that any appeals by the Israel government will result in anything but disappointment. The Soviet government acts, as I noted at the beginning of this article, according to what it perceives to be its national interests. In the past decade they have sold Arab clients weapons to the tune of $12-14 billion (more than $7b. to Libya alone). And they are still hoping to do good business in this troublesome region. Peace and reconciliation are not what the USSR needs most in Asia and Africa.

Can Israel offer the USSR something more attractive than billions of dollars in exchange for weapons and influence in this politically important region? If the answer is yes, then there may be some chance of a change in Soviet policy towards ourselves and Soviet Jewry.

Perhaps the Soviet leaders could count on obtaining some advantages from the U.S. if they were to change their Middle East policy slightly. If this is true, Mr. Chernenko's Middle East policy will not depend on our government's appeals, however moving. Recognition of this fact will save this country a little of its self-respect. □

Dr. Checinski is a senior research fellow of the Hebrew University's Soviet and East European Research Centre, and of the Davis Institute.

Many young Israelis who thought they were buying the home of their dreams have awakened to find themselves in a nightmare of mammoth mortgage payments. The Post's D'VORA BEN SHAUL reports.



Close quarters. One photo shows almost all of two-room flat occupied by Eva and Yossi Goren, and daughter Ella.

Flat broke

WHEN ILANA and Boaz Rivinski bought their new apartment in Jerusalem's Gilo suburb a year and a half ago, they knew they were taking on a heavy obligation.

As they had not owned the flat where they formerly lived, but rented it under the key money system, they had almost no cash as a deposit and had to take a heavy mortgage and loans to buy the $40,000, three-bedroom flat. But then old two-bedroom flat was far too small for them and three children and after serious thought they decided that if Ilana returned to her job as a bookkeeper they would be able to pay off the loans over the years. This would leave Boaz's salary as an accumulation for a rainy day, for emergencies, for all other expenses.

Today, with inflation eroded, the Rivinskis find that the dollar-linked loans with payments of almost $400 are more than they can handle.

"My salary, which used to be about $400 is now only a little over $300, so we have to use part of Boaz's salary just to cover the payments," explains Ilana. "Everything else has to come from what's left. With the rising cost of day care centres and a woman to be here in the afternoons until I get home, there isn't enough to live on."

"And it's not only that," adds Boaz. "The house is a prefabricated unit and no one ever indicated that it would be revalued at far less than what we paid. But now, with new estimates, the flat is worth only about $33,000.

"That is what we owe, so if we sold it, we wouldn't have enough to pay even key money on a small flat."

"We might as well have been paying a high rent all this time," Ilana added. "We've skimped and scraped and now we have nothing, if we give up the flat."

In desperation the couple have used their savings and borrowed on Boaz's life insurance policy, but that money will soon be gone.

"The worst thing is that all our friends and co-workers are our guarantors. If we are late with a payment then they start getting notices to pay."

THE RIVINSKIS aren't the only ones who wonder just what is going to happen to them. Emmanuel and Gila Zamir are another Jerusalem couple with a similar problem. In a way, their situation is even worse.

Almost two years ago they sold their small flat to make a down payment on a three-bedroom home in a Jerusalem suburb. The flat is still under construction, and meanwhile the Zamirs are paying $280 a month rent for a place to live plus another $320 mortgage for a flat they cannot move into yet. Last month they sold their car to raise money to hold things together for a few more months.

But these stop-gap measures do nothing about the real problem — that hundreds of young couples were encouraged to buy, at a time when the economy, however artificially propped up, indicated that they could handle the obligations they were undertaking. Now, seeing that they can't, they have no idea where to turn.

"I wish I were unemployed," says Harry Becher, a teacher, who is caught in a similar situation, "If you are on unemployment pay then at least you can get a freeze on your mortgage payments."

"We're choking on the mortgage payments," says Barbara Amoyal. "But compared to some of our friends we're like the Rothschilds."

Avi and Barbara bought their flat in Gilo last September. They took a mortgage of IS350,000 and a completion loan of another IS200,000 to close the deal. At the time they were paying back IS5,000, which was a third of Avi's salary. They knew they would have to live very frugally but with Barbara working they would manage.

Today the payments on the same linked loan are IS19,000 and that's two thirds of Avi's salary. Barbara, still working, doesn't earn enough to pay the rest of their living costs.

"But, as I said, we're rich by comparison because we don't have children yet and I can work. One couple we live near have a new baby girl. There's just enough money left after the mortgage payments to buy bread and Similac for the baby. I'm honestly not exaggerating."

AT THE MAJOR mortgage banks, no one wanted to be quoted, but off the record they were sympathetic to the plight of young people who are finding that their salaries just will not cover the increased costs of maintaining a growing family and mortgage payments.

But, banks are businesses and they are obliged to collect, whether from the client or from his guarantors, and although everyone is hopeful that "something will happen," no one knows just what that something might be.

But, unless something happens soon, a good many of these young couples will, they say, consider leaving Israel and trying to start over someplace else.

One possibility would be a total revamp of the mortgage structure, linking payment to the cost of living as officially determined by the government. It is here that the real problem lies. Those who have C-o-L linked loans have a lot to pay but their salaries are also linked to this figure, and however far it may be from representing the reality of the cost of living, it still serves as a guide for payment.

This week the Histadrut announced the formation of a committee to try to effect a change in the mortgage linkage system and have asked to meet with Housing Minister David Levy to discuss the plight of these young couples. Many of them breathed a sigh at the first signs of official recognition of the problem.

"I feel ripped off," said Arieh Bertoll of Gilo. "We talked to the advisors at the bank and they convinced us that we would be stupid to take a C-o-L-linked loan, since the dollar, they said, was a much more stable basis for long-term planning. Now look at us. This month $300 was IS39,000. I earn IS52,000 and Batya gets IS18,000.

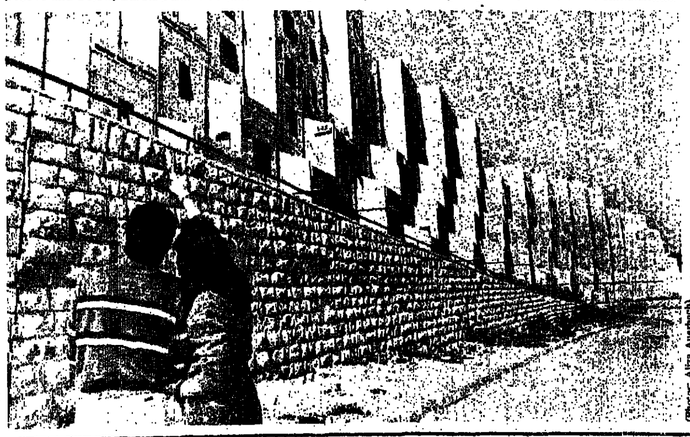
"Can a couple and three children live on IS31,000 these days? The dentist wants IS50,000 this month for straightening a child's teeth."

No one, not at the banks and not in the Housing Ministry, has any answers to offer as yet.

But one thing is clear: for a lot of young Israelis, their dream house is rapidly turning into a debtor's nightmare. □



(Above and below) *Barbara and Avi in their new Gilo flat. 'Compared to some of our friends, we're like the Rothschilds.'*



(Photos: Alisa Auerbach)



(Rahamim Yerzeli) (Scoop 80) (Rahamim Yerzeli)

Micha Aslan, Gabi Ben-Harush and Avner Kol, photographed outside the Jerusalem Magistrate's Court.

Unholy trinity

With the recent arrest of three leading Jerusalem criminals, the turbulent story of the Katamonim and Kiryat Hayovel gangs seems to have come to an end — at least on the streets of the capital. The Jerusalem Post's ROBERT ROSENBERG reports.

AZAR COHEN lived in Kiryat Hayovel with his wife Sara. He was tall and lanky, with a craggy face and curly, dark brown hair. He wasn't handsome, but he had an undeniable magnetism. She was small, with red hair and large brown eyes.

One day, in November 1975, they came home to their Kiryat Hayovel flat and found it firebombed.

The police approached Cohen and offered to provide him protection. Until then, there had not been such violence in the Jerusalem underworld. The gangsters would rough each other up a bit, threaten each other with knives and stolen guns and IDF-issue weapons. For the police — and for Cohen — the firebombing was something new.

Cohen was a drug dealer, a fence for stolen goods, a man who could arrange a cash loan on short notice, but with high interest. He ruled a small group of young men in their teens and 20s who had never held down real jobs but nevertheless always managed to have enough cash for American cigarettes and a few hours in a café or a bar. Cohen drove a big-engined car up and down the streets of Jerusalem and he was, as they say, "known to the police."

But when after the firebombing the police offered to provide some protection, possibly for "services rendered," it was against the ethics of Cohen's world to accept such help. In retrospect, the firebombing can be seen as the flame that lit a nine-year fuse.

Azar Cohen did not live to see the final explosion.

DAVID "DUDU" ANTEBI was much like Cohen. He was about the same age, with similar leadership qualities. Antebi's "turf" was the Katamonim, which seethed with unrest in the early and mid-'70s.

Azar Cohen and Dudu Antebi were rivals. Until the firebombing, an uneasy truce existed between them, based on a division of territory. Antebi had the Katamonim. Cohen had the rest of the city.

There were several theories about why the truce broke down. One was that Cohen was trying to take over Antebi's Katamonim drug trade. Another was that Cohen firebombed his own apartment, knowing that the police would suspect Antebi and put the heat on the Katamonim leader.

Four months after the firebombing, Dudu Antebi's decomposing body was found at the bottom of an ancient dry well in the hills near Moshav Aminadav, outside Jerusalem.

Suspicion immediately fell on Cohen, especially after a Jerusalem loanshark known as "The Yemenite" complained to the police that Cohen, trying to apply pressure, had taken him to the well where Antebi's body was found.

The police couldn't bring a murder charge against Cohen, but they did manage to send him to prison for extortion.

THE MURDER of Dudu Antebi and the jailing of Azar Cohen sent shockwaves through the streets of the capital. With the two leaders out of the picture, the way was open for a "new generation" to take over on Jerusalem's streets.

From his cell at Kfar Yona, Cohen tried to maintain his hold on his "empire." However, he encountered unexpected opposition inside the prison itself.

One of the convicts there was waiting for him: He was Eliahu Amsalem, a 27-year-old protege of the late Dudu Antebi.

For Amsalem — everyone called him "Little Amsy" — Azar Cohen's arrival at Kfar Yona represented a double opportunity. Dudu Antebi's killing could be avenged, and Little Amsy could stake his own claim to the Jerusalem gang leadership.

Like many short men with ambition, Little Amsy fostered his leadership through fear and through the display of an intellect sharper than that of anyone around him. His skill with a razor blade, and his pleasure at scarring faces, were terrifying.

Within a few months of Azar Cohen's arrival at Kfar Yona, Little Amsy, already assuming the leadership of the Katamonim gang, organized a "welcoming party" for the arch-rival of his gang.

Cohen was gang-raped by 17 inmates, led by Little Amsy.

MEANWHILE, another struggle was going on in the streets of Jerusalem. One aspirant for the vacant "throne" was Nissim Zagouri of Mevasseret Zion, who had worked with both Cohen and Antebi. Zagouri's main areas of interest were in the construction trade, and in protection. But in the summer of 1979, Zagouri was shot to death on the front doorstep of his home.

At this point, the strictly geographical definitions of the two gangs began to disintegrate.

First of all, many of the gangsters had moved out of the cramped slum-like conditions of the Katamonim.

Secondly, the nature of crime in Jerusalem was changing. Drugs were still a key element, but instead of only hashish and a bit of opium and psychedelics, heroin and cocaine were becoming important — at least within the small world of users and dealers.

Another element was armed robbery and burglary and the disposal of the goods. That involved weapons, mostly stolen from the army and often sold to other gangs elsewhere in the country.

Also, the "liberalization" of the economy instituted by the Likud eliminated the lucrative black market in currency that the underworld sought to control.

Just as the firebombing of Azar Cohen's flat and the murder of Dudu Antebi marked significant new stages in the development of the Jerusalem criminal world, the changing variety of criminal activity forced a new deployment of the gangs. A leadership based on the rivalry of two gangs had simply become outmoded. At this point territory became a matter of who controlled what and where, and not a matter of strictly defined neighbourhoods.

WITHIN a few months of Zagouri's murder, a handgrenade was thrown out of a passing car at "Babyface" Gabi Ben-Harush and his friend Micha Balulu. Neither man was seriously injured, but a few days later, two more Jerusalem underworld figures disappeared.

Shimon "Prettyboy" Sabah (one of the few underworld figures who successfully completed military service in a combat unit) and his friend David Halo vanished from the streets.

Sabah had been released from the army a few months earlier; while he was never known as a "big fish," he was friendly with Nissim Zagouri. Halo was Sabah's closest friend, and the two were often seen together until they disappeared.

Only early this year was Sabah's body found, buried in what police have hinted is an "underworld cemetery" outside Jerusalem. Other bodies were also found, but they haven't been identified by forensic methods and the police aren't saying if one of them was David Halo.

In any case, the theory at the Russian Compound is that Sabah and Halo were in the white jalopy from which the grenade was thrown at Ben-Harush and Belulu.

The police weren't able to charge Ben-Harush with the murders of Sabah and Halo, partly because it was not clear — until bodies were found last week — that the two men had indeed been murdered.

But in December 1980, Ben-Harush's car, a fancy Alfetta 2000, was blown sky-high by a handgrenade hidden under the chassis.

Driving the car was Uri Duga, a known heroin dealer and stolen-goods fence. Harush had given Duga the keys just before he got himself arrested.

Ben-Harush called a "press conference" in the streets of Katamon and, when the reporters and police arrived, pulled some hashish out of his car.

"The cops are trying to set me up," Ben-Harush claimed.

His lawyer, Avi Bardugo, told the assembled reporters that Ben-Harush was "sick and tired of police harassment" and that they were planning to ask for a High Court injunction against the police, the Interior Ministry, and the commander of the Jerusalem police, Tat-Nitzav Rahamim Comfort, to stop them bothering the young gangster.

Ben-Harush was arrested at the end of the press conference, for possession of hashish. The next day, when the car blew up, seriously wounding Duga, the detectives understood why he arranged the arrest. Ben-Harush had the perfect alibi — he was in police custody when the Alfetta's floor was torn by the grenade.

In the Jerusalem underworld, some people theorize that Ben-Harush wanted to kill Duga as part of a leadership struggle, while making it look like the two missing men — Sabah and Halo — were responsible, in an attempt on Ben-Harush. Or that it had something to do with Ben-Hurush's feelings about Chantal Citrok, who was to die violently two years later, and while married to another underworld figure, had developed a special relationship with Duga.

In either case, the police weren't able to charge Ben-Harush with the attempted murder of Duga, who after he got out of hospital was addicted to the opiate pain killers he got in the hospital. About five months later, Babyface Gani Ben-Harush, Micha Balulu, and Duga himself were all arrested in "Operation Wide Eye," on a drug sweep that involved undercover police agents and police informers.

Among others caught at the time was Little Amsy's big brother, Big Amsy. They had a family reunion behind bars at Ramle Prison.

IN AUGUST 1981, Azar Cohen was released from the Kfar Yona prison. During his five-year absence, the Jerusalem underworld had changed. His former followers had long since found new leaders and new alliances; his wife Sara had instigated divorce proceedings.

And he had made a new friend, striking up an alliance with Amos Orion, also to be released from jail at about the same time, September, 1981.

Orion was considered highly intelligent and he knew the inside of the Tel Aviv underworld. He persuaded Cohen that the place for the two of them was on Tel Aviv's streets, and he suggested that instead of striking at the establishment, they strike at the underworld itself.

In September 1981, they embarked on a plan that would eventually end with both their bodies butchered and scattered in the sand-dunes outside Ashdod and the jailing for life of two major Tel Aviv underworld figures.

Tuvia Oshri and Rahamim Aharoni had been named in several newspaper reports as key underworld figures in Tel Aviv. But no matter how much the police dug at

POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

CITY SUGAR — A Beersheba Municipal Theatre/Yuval production. The story of a popular radio announcer. (Gerard Behar, Thursday at 8.30 p.m.)

THE IDIOT — Detective comedy produced by the Lilah Theatre. (Gerard Behar, tomorrow at 9 p.m.)

THE LOST WOMEN OF TROY — By Euripedes. Cameri production. (Jerusalem Theatre, Monday at 8.30 p.m.)

MUCH ADO ABOUT NOTHING — By Shakespeare. Haifa Municipal Theatre production. This version places the action in 1917, with Allenby's entrance into Palestine. (Jerusalem Theatre, tomorrow at 8.30 p.m.)

Tel Aviv area

ACTORS PLAY ACTORS — Neve Zedek production. The actor's dreams and ideas vs. daily life. (Neve Zedek, tonight at 10 p.m., tomorrow, Tuesday at 9 p.m.)

ACTORS VERSUS AUDIENCE — By Peter Hendeke. A modern play with audience participation. (Old Jaffa, Hasimtah, tonight at 10 p.m.)

CRAZY TEACHER — Beit Leissin production. (Beit Leissin, tonight at 9.30 p.m.)

BRECHT, WEILL EVENING — Songs and poems. (Tzavta, Tuesday at 10.30 p.m.)

EXISTENCE AND ENTERTAINMENT — Satirical cabaret. Lyrics by Yonathan Geffen, music by Shlomo Gronich. (Tzavta, tonight at 10 p.m., midnight; Bar Shira, tomorrow at 10 p.m.; Beit Hamoreh; Thursday at 8.30 p.m.)

THE FALL — By Albert Camus. Produced by Niko Nitai. The rise and fall of a Parisian lawyer. (Old Jaffa, Hasimtah, tomorrow at 9.30 p.m., Wednesday at 9 p.m.)

FIVE — Neve Zedek production. About a group of prisoners in a concentration camp during the Holocaust. (Neve Zedek, Wednesday)

HAMLET — By Shakespeare. Habimah production (Habimah, Small Hall, Sunday, Tuesday at 8.30 p.m.; Monday, Wednesday at 6 and 9 p.m.)

HOME — By Harold Pinter. Cameri Theatre production. A son returns home to introduce his wife. (Tzavta, tomorrow through Thursday at 8.30 p.m.)

THE PASSION (PRE-PARADISE SORRY NOW) — By Werner Rainer Fassbinder. Directed by Niko Nitai. (Old Jaffa, Hasimtah, tonight at midnight)

PILLARS OF SOCIETY — By Ibsen. Beersheba Municipal Theatre production. The story of a Norwegian family in a small, closed community. (Habimah, Small Hall, tomorrow at 8.30 p.m.)

RUN FOR YOUR WIFE — British comedy produced by the Yuval Theatre. (Beit Hehuyal, tomorrow, Monday at 9 p.m.)

SANGER — Habimah production. About the Tel Aviv drug world. (Habimah, Large Hall, Sunday, Monday, Wednesday, Thursday at 8.30 p.m.; Thursday also at 10.30 a.m.; Tuesday at 6 and 9 p.m.)

THE SOUL OF A JEW — Haifa Municipal Theatre production. Contradictions between Judaism and Zionism, hope and self-hate. (Habimah, Large Hall, tomorrow at 6.30 and 9.15 p.m.; Small Hall, Thursday at 8.30 p.m.)

TANZI — Beit Leissin production. The story takes place around the boxing ring. (Beit Leissin, 34 Weizmann, tomorrow at 8.30 p.m.)

THE LOST WOMEN OF TROY — Habimah production. (Cameri, tomorrow, Sunday, Thursday at 8.30 p.m.)

Others

CITY SUGAR — (Beersheba Theatre, tomorrow at 8.30 p.m.)

EXIT THE KING — by Eugene Ionesco. Produced by The Sharon Players (in English). (Kfar Sava, Snpir, tomorrow at 9 p.m.; Rehovot, Wix, Thursday at 8.30 p.m.)

PILLAR OF WOOD — Selection of political satire. Produced by the Tzavta Theatre. (Ra'anana, Tzavta, tonight at 9.30 p.m.)

RUN FOR YOUR WIFE — (Herzliya, David, tonight at 10 p.m.)

THE SEAGULL — By Chekhov. Beersheba Municipal Theatre production. (Beersheba, Beit Ha'am, tomorrow through Monday at 8.30 p.m.)

CHILDREN AND YOUTH

Jerusalem

THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2 p.m.)

PUNCH AND JUDY — Puppet show. (Train Theatre, Liberty Bell Garden, tomorrow at 11.30 a.m.)

SCENT OF COOKING — Puppet theatre for age 5 and above. (Train Theatre, Monday at 4 p.m.)

STORY-TELLING HOUR — (in English) (Israel Museum, Wednesday at 4 p.m.)

STORY HOUR — A collection of folk tales, plus original stories. (Khan Theatre, today at 2 p.m., Sunday at 4 p.m.)

THE WAY BEHIND THE SHADOW — Puppet theatre for ages 4-7. The story of a kind monster. (Train Theatre, Thursday at 4 p.m.)

Tel Aviv area

THE PRINCESS WHO DIDN'T LAUGH — A legend. (Old Jaffa, Hasimtah, tomorrow at 12.30 p.m.)

YOUTH CONCERT — With the IPO, conducted by Arie Vardi, with horn soloists. Works by Handel, Bach, Mozart, Beethoven, Schumann, Bruckner. (Mann Auditorium, Sunday at 5 p.m.)

Haifa

HAIFA SYMPHONY ORCHESTRA — Youth programme. Conducted by Avikam Bar-David. Works by Weber, Beethoven, Bizet. Plus performance by Shlomo Gronich and Shemtov Levy. (Haifa Theatre, Wednesday at 9 a.m.)

DANCE

Jerusalem

ARIADONE DANCE THEATRE — Japanese women's Buto dance group. (Jerusalem Theatre, Sunday at 8.30 p.m.)

CRUCIFIED WOMAN — Dance, theatre and sculpture with Eli Dor-Cohen. (Train Theatre, Liberty Bell Garden, Tuesday at 9 p.m.)

Tel Aviv area

ARIADONE — (Cameri, Monday through Wednesday at 8.30 p.m.; Heichal Hatarbut, Thursday at 8.30 p.m.)

THE BAT-DOR DANCE THEATRE — Old and new works. (Bat Dor, 30 Ibn Gvirol, tomorrow at 8.30 p.m.)

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

2 CONCERTS WITH EXPLANATIONS — Cilla Grossmeier, soprano; Binyamin Oren, piano. Works by Haydn, Mozart, Beethoven tomorrow at 11.11 a.m.; works by Mendelssohn, Schubert, Schumann, Dvorak on Thursday. (Tzavta)

"COMPOSERS INTRODUCE THEMSELVES" — Haim Alexander introduces his works. (Tzavta, tomorrow)

COMPOSERS ON COMPOSERS — Yoni Mar-Haim, Stephen Horenstein, André Hajdu and Yoni Rechter perform spontaneous compositions, for solo piano and small ensembles. (Israel Museum, tomorrow)

ORGAN CONCERT — Prof. Lohmann (Berlin). Works by Bach. (Mt. Zion, Dormition Abbey, tomorrow)

THE ISRAEL SINFONIETTA — Conducted by Mendi Rodan. Soloist Claude Frank, piano. Works by Beethoven, Weber, Mozart, Y. Boehm. (YMCA, Sunday)

JERUSALEM SYMPHONY ORCHESTRA — Conducted by David Shallon. Soloist Salvatore Accardo, violin. Works by Alban Berg and Berlioz. (Jerusalem Theatre, Tuesday through Thursday)

MUSIC-LISTENING CIRCLE — Semadar Carmi Giberman on vocal pieces by Brahms. (Tzavta, Wednesday)

"ETNAHTA" — Irene Kaganovski, harp. Works by Benda, Tal, Hindemith, Prokofiev, Salzedo.

BACH + ONE — Elisabeth Roloff, organ. Works by Bach, Mendelssohn. (Old City, Redeemer Church, Thursday)

ISRAEL PHILHARMONIC ORCHESTRA — Conducted by Zubin Mehta. Soloist Pinchas Zukerman, violin. (Binyenei Ha'uma, Thursday)

Tel Aviv area

"UNUSUAL INSTRUMENTS SING" — Shmuel Hershko, tuba; Peter Mark, contrabass; Naomi Lev, piano. Works by Beethoven, with the Jerusalem String Trio. (Tzavta, tomorrow at 11 a.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Conducted by Avikam Bar-David. Soloist Ilan Rechtman, piano. Works by Schumann, Brahms. (Mann Auditorium, tomorrow)

ISRAEL PHILHARMONIC ORCHESTRA — See Jerusalem. (Mann Auditorium, Wednesday.)

Haifa

THE ISRAEL SINFONIETTA — See Jerusalem. Works by Beethoven, Weber, Mozart, Mendelssohn. (Conservatory, tomorrow)

HAIFA SYMPHONY ORCHESTRA — Conducted by Urs Schneider. Soloists Robert Canetti, violin; Michael Haran, cello. Works by Marc Lavry, Enescu, Brahms. (Klyat Haim, Beit Nagler, tomorrow; Haifa Auditorium, Sunday, Monday)

ISRAEL MANDOLIN ENSEMBLE — Conducted by Moshe Jacobson. Works by Pergolesi, Dowland, Morley and others. (Beit Abba Khoushy, Tuesday at 8 p.m.)

Others

BEERSHEBA DUO — Sara Fuxon-Hayman — Bert Berman, pianos. Works by Schubert, (Ramat Hasharon, Yuval, 57 Ussishkin, tonight at 10 p.m.)

FLUTE AND PIANO CONCERT — Erad Carmi, Boaz Avni. Works by Hindemith, Mozart, Schubert, Debussy. (Ramat Hasharon, Yuval, tomorrow at 9.30 p.m.)

CONCERT — Zahava Simon, mezzo soprano; Suzanne Bart, Alan Azof, oboes; Robert Suetholtz, cello, Shimon Rochman, harpsichord. Works by Bach. (Ramat Hasharon, Yuval, Monday at 9.30 p.m.)

NETANYA ORCHESTRA — Conductor/pianist Isaac Steiner. Soloist Richard Lesser, clarinet. Works by Bach, Spohr, Mozart, Steiner.

ITALIAN BAROQUE CONCERT — Gerdien Tanya (Holland), recorder; Yoav Ran, recorder; Peter van Hollingen, recorder, flute; David Shemer, harpsichord; David Morris, cello. (Ramat Hasharon, Yuval, Wednesday at 9.30 p.m.)

(For last-minute changes in programmes or times of performances, please contact box office.

Material for publication must be at *The Jerusalem Post* offices in Jerusalem (in writing) on the Sunday morning of the week of publication.



Rivka Neumann is an electrifying Cassandra in the Cameri Theatre's production of 'The Lost Women of Troy,' a new play by Hanoch Levin.

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laromme, tomorrow at 9 p.m., King David, Sunday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed in English (Hilton, tonight at 9.30 p.m., King David; tomorrow at 9.30 p.m.)

ASHIRA — Sings original songs in English. For women only. (Israel Center, 10 Straus, Sunday at 8 p.m.)

GHEORGHE ZAMFIR — Rumanian panflute player. Light classics and folk music. (Jerusalem Theatre, today at 2 p.m.)

GOLDEN GUITAR — Jean Mark Luxembourg plays classical pieces tomorrow and Wednesday; Marian plays songs on Thursday. (Zorbu, 9 Yoel Salomon, at 8 p.m.)

ISRAEL FOLKLORE — Taste of Israel Dancer, Pa'amei Teiman folkdancers. (International Cultural Centre for Youth. 12 Emek Refaim, tomorrow at 9 p.m.)

JAZZ — With top musicians. (Khan, today at 2 p.m.)

JAZZ — With the Freddie Weisgal Trio. (Hilton, Monday at 9 p.m.)

JAZZ — Freddie Weisgal, piano; Eric Heller, bass; Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

MUSICAL MELAVE MALKA — With Avraham Rosenblum and Selah group. (Israel Center, 10 Straus, tomorrow at 8.30 p.m.)

MUSICAL MELAVE MALKA — With the new Diaspora Yeshiva Band. (Mt. Zion Centre, tomorrow at 9 p.m.)

Tel Aviv area

CORINNE ELAL — Programme of songs. (Old Jaffa, Hasimtah, Monday at 9 p.m.)

GILA ALMAGOR — In her programme of songs. Almost Strong. (Beit Leissin, Upper Cellar, tonight at 10 p.m., tomorrow, Tuesday at 9 p.m.)

JAZZ — Danny Gottfried, piano; Albert Piamenta, flute, clarinet; Teddy Kling, cello, contrabass. (Cafe Pilta, 84 Hayarkon, tomorrow at 11 a.m.)

THE MAGICAL TRIO — Jazz with Michael Greenblatt, Ili Disraeli, Zipora Bat-Yehuda. (Dan Hotel, Monday at 8 p.m.)

MIKI GABRIELOV — With back-up musicians. (Beit Leissin, Upper Cellar, tonight at midnight)

NORMAN DALE — Well-known English singer — old and new songs. (Sheraton Hotel, tomorrow through Thursday at 8 p.m.)

SASHA ARGOV and MATTI CASPI — Sing songs written by well-known local composers. (Tel Aviv Museum, Wednesday at 9 p.m.)

UPPER JAZZ CELLAR — With well-known musicians. (Beit Leissin, Sunday at 10 p.m.)

Others

APPLES OF GOLD — See Jerusalem for details. (Eilat, Moriah, Thursday at 8 p.m.)

THE COUNTRY FOOLS — Sing and play folk music, blues and country, with 2 voices and 6 guitars. (Ramat Hasharon, Yuval, 57 Ussishkin, Thursday at 9.30 p.m.)

EPHRAIM SHAMIR and YITZHAK KLEPTER — Evening of song. (Eilat, Moffet, tonight at 9.30 p.m.)

WALKING TOURS

Jerusalem

Jerusalem Through the Ages
Sunday and Tuesday 9.30 a.m. and Thursday at 2 p.m. — Jewish sites, Cardo, Western Wall excavations.

Sunday at 2 p.m. — The Jewish Quarter and Mt. Zion.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Monday and Wednesday at 9.30 a.m. — Archeology in the Jewish Quarter: Israelite Tower, Cardo, Burnt House (2 hours).

Monday at 2 p.m. — Sites of special Christian interest.

Wednesday at 9.30 a.m. — The Greek and Roman Period in Jerusalem.

(Continued on page C)

JERUSALEM Cinemas

CINEMA 1 ONJO in Jerusalem Cinema
Cinemas Jerusalem
Buses 18, 19, 24, Tel.415067
Fri., March 2
Double Feature/1 Ticket:
From Russia With Love 2.30
Blade Runner 4.30
Sat., March 3:
Jesus Christ Superstar 7.15
The World According To Garp 9
Sun., March 4
Double Feature/1 Ticket:
Blade Runner 7
From Russia With Love9
Mon., March 5
Double Feature/1 Ticket:
The World According To Garp 7
Jesus Christ Superstar 9.15
Tue., March 6:
Pink Floyd, The Wall 6.45
Dr. Zhivago 8.15
Wed., March 7:
Pink Floyd, The Wall 6.45
Dr. Zhivago 8.15
Thur., March 8:
Fellini — Roma 7, 9

EDEN
3rd week
THE MAN
Sat., 7, 9
Weekdays 4, 7, 9

EDISON
4th week
STAYING ALIVE
Sat. 7, 9
Weekdays 4, 7, 9

HABIRA
2nd week
UNDER FIRE
Sat. 6.45, 9; weekdays 4, 6.45, 9

ISRAEL MUSEUM
Tue. 6, 8.30
ANNIE HALL

KFIR
2nd week
Israeli film
OPERATION STREIMEL
Sat. 7, 9
Weekdays 4, 7, 9

MITCHELL
2nd week
REAR WINDOW
Sat. and weekdays 6.45, 9

ORION Tel.22914
TO BE OR NOT TO BE
Sat. 7, 9
Weekdays 4, 7, 9

ORNA Tel.224733
THE MAN WITH THE IRON GLOVE
Sat. 7, 9; weekdays 4, 7, 9
Sun. 15250.

RON
2nd week
RETURN OF MARTIN GUERRE
Sat. 7, 9.15
Weekdays 4, 7, 9.15

SEMADAR
40th week
FLASH DANCE
Sat. and weekdays 7, 9
Hall is heated

SMALL AUDITORIUM BINYENEI HA'UMA
VIVEMENT DIMANCHE
Sat. and weekdays 7, 9

TEL AVIV Cinemas

ALLENBY
Israel Premiere
THE DAY AFTER



The film that held the U.S. in its grip. Over 100 million have seen the most talked about film in the world!
Tonight 10; Sat. 7.10, 9.30
Weekdays 4.30, 7.10, 9.30

CHEN CINEMA CENTRE
Advance ticket sales only at box office from 10 a.m.

CHEN 1
8th week
★ CLINT EASTWOOD
SUDDEN IMPACT
Sat. 7.10, 9.40
Weekdays 4.40, 7.10, 9.40
Tonight 10, 12.15: I LOVE YOU CARMEN

CHEN 2
7th week
EXPERIENCE PREFERRED BUT NOT ESSENTIAL
"It is a delight to watch" (Andrew Sarris, Village Voice)
Tonight 10, 12.05; Sat. 7.30, 9.30
Weekdays 4.45, 7.30, 9.30

CHEN 3
6th week
TRADING PLACES
Tonight 9.50, 12:10
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

CHEN 4
30th week
Tonight 9.50, 12.15
Sat. 7.05, 9.30
Weekdays 4.20, 7.05, 9.30
CANNERY ROW
Mat. 10.30, 1.30: FRONT PAGE

CHEN 5
7th week
AN OFFICER AND A GENTLEMAN
Tonight 9.50, 12; Sat. 7, 9.40
Weekdays 4.30, 7, 9.40
Mat. 10.30, 1.30:
PRETTY GIRL

BETH HATEFUTSOTH JEWISH CINEMATHEQUE
5th week
THE BOYS FROM BRAZIL
Sun., Wed. 8.30

BEN-YEHUDA
MY TUTOR
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA ONE
9th week
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
SAHARA

CLASS
2nd week
37 Gruzenberg St., Rel. 613321
CONVERSATION PIECE
Film by LUCHINO VISCONTI
★ BURT LANCASTER
Tonight 10; Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

DEKEL
5th week
Sat. and weekdays 7.15, 9.30
TO BE OR NOT TO BE
★ MEL BROOKS
★ ANNE BANCROFT
"Smashingly funny, Brooks and Bancroft are terrific" (N.Y. Times)

DRIVE-IN
Tonight 10; Sat. and weekdays 9.30
UNDER FIRE
Sat. and weekdays 7.15
REVENGE OF THE NINJA
Tonight Sat. and weekdays at midnight: Sex film

ESTHER Tel. 225610
3rd week
LE MARGINAL
★ JEAN PAUL BELMONDO
7.15, 9.30

GAT
14th week
Film by Carlos Saura
I LOVE YOU CARMEN
★ ANTONIO GADES
★ LAURA DEL SOL
Sat. 7.15, 9.30;
Weekdays 4.30, 7.15, 9.30

GORDON
Ben Yehuda 87, Tel. 244373
10th week
The outstanding Swedish film
REQUIEM FOR A FOOL
★ STELLAN SKARSGARD
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

INSTITUT FRANCAIS
Sat. 7.30
LA SOUPE AUX CHOUX

HOD
Israel Premiere
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

You won't believe what goes on and what comes off in...
Private School ... for girls



LEV I
Dizengoff Center Tel. 288868
8th week
RETURN OF MARTIN GUERRE
Tonight at 10; Sat. 7, 9.30
Weekdays 1.30, 4.30, 7, 9.30

LEV II
Dizengoff Centre Tel.288868
3rd week
WE OF THE NEVER NEVER
Tonight at 10; Sat. 7, 9.30
Weekdays 1.30, 4.30, 7, 9.30

LIMOR
3rd week
THE CHOSEN
Directed by Jeremy Paul Kagan
Based on the novel by Chaim Potok
★ MAXIMILIAN SCHELL
★ ROBBY BENSON
"Moving story of faith and friendship"
Tonight 10, 12; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Sat. 11 a.m.: SUPERMAN I

MAXIM
Tonight 10
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
COUP DE FOUDRE

ORLY
3rd week
THE ESSENTIAL HITCHCOCK
REAR WINDOW
4.30, 7.15, 9.30

PARIS
3rd week
THE MISSIONARY
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30

TEL AVIV MUSEUM
11th week
MUDDY RIVER
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

MOGRABI
Israel Premiere
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30



THE HONORARY CONSUL
Based on the novel by Graham Greene
★ RICHARD GERE
★ MICHAEL CAINE
Stiller film

PEER
7th and last week
Sat. 7.15, 9.10
Weekdays 4.30, 7.15, 9.30



THE WEDDING PARTY
Directed by Krzystof Zanussi
★ MAYA KOMOROWSKA
★ LESLIE CARON

SHAHAF
5th week
Tonight 9.45, 12; Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
SILKWOOD
★ MERYL STREEP
★ KURT RUSSELL
Sat. 11 a.m.:
OCTOPUSSY

STUDIO
3rd week
EDUCATING RITA
★ MICHAEL CAINE
★ JULIE WALTERS
Tonight at 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TCHELET
4th week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
TENDER MERCIES
starring:
ROBERT DUVALL
Winner of Golden Globe award for Best Actor
Stiller film

TEL AVIV
4th week
STAYING ALIVE
★ JOHN TRAVOLTA
Tonight 9.45, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

ZAFON
2nd week
Film by Ingmar Bergman
FANNY AND ALEXANDER
Tonight at 10; Sat. 5.30, 9
Weekdays 4.30, 8.30

HAIFA Cinemas

AMPHITHEATRE
YOUNG WARRIORS
★ ERNEST BORGNINE
4, 6.45, 9

ARMON
The Middle Ages, a time of magic and mystery of love and death.
HEARTS AND ARMOUR
★ RICK EDWARDS
★ BARBARA DE ROSSI
Sat. 6.45, 9
Weekdays 4, 6.45, 9

ATZMON
3rd week
★ JEAN PAUL BELMONDO
in an action packed film
LA MARGINAL
No complimentary tickets
4, 6.45, 9

CHEN
2nd week
LAST TANGO IN PARIS
★ MARLON BRANDO
★ MARIA SCHNEIDER
4, 6.30, 9
Adults only

FRENCH CULTURAL CENTRE
CINEMATHEQUE
BEIT ROTHSCHILD
Mon. 9.30
VIOLETTE NOZIERES
★ ISABELLE HUPPERT
★ STEPHANE AUDRAN

MORIAH
OVER THE BROOKLYN BRIDGE
★ ELLIOT GOULD
★ MARGOT HEMINGWAY
6.45, 9

ORAH
EDUCATING RITA
★ JULIE WALTERS
★ MICHAEL CAINE
4, 6.45, 9

ORLY
6th week
YOL
First prize at Cannes Festival
Turkish film by Almar Guney
6.30, 9

PEER
3rd week
Carlos Saura production
I LOVE YOU CARMEN
★ ANTONIO GADES
★ LAURA DEL SOL
Sat. 6.45, 9
Weekdays 4, 6.45, 9

RON
PRIVATE SCHOOL FOR GIRLS
★ SYLVIA CRISTAL
4, 6.45, 9

SHAVIT
2nd week
DANTON
★ GERARD DE FERDER
6.30, 9

RAMAT GAN Cinemas

ARMON
Tonight 10
Sat. and weekdays 7, 9.30
MERRY CHRISTMAS MR. LAWRENCE
Mat. 3: EVE FOR AN EVE

LILY
EDUCATING RITA
Tonight 10
Sat. and weekdays 7.15, 9.30

OASIS
LAST STAND
Tonight 10
Sat. and weekdays 7.15, 9.30
Mat. 4: THIEF OF BAGHDAD

ORDEA
3rd week
WHO WILL LOVE MY CHILDREN?
★ ANN MARGRET
7.15, 9.30

RAMAT GAN
5th week
7.15, 9.30
TO BE OR NOT TO BE

HERZLIYA Cinemas

DAVID
2nd week
TRADING PLACES
Sat. and weekdays 7.15, 9.30

TIFERET
YANKS
★ RICHARD GERE
7.15, 9.15

HOLON Cinemas

MIGDAL
2nd week
I LOVE YOU CARMEN
Sat. 7.15, 9.30
Weekdays 4, 7.15, 9.30

SAVOY
STAYING ALIVE
Tonight 9.45
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

The Sharon Players
Present
Eugene Ionesco's
EXIT THE KING
(IN ENGLISH)
Directed by Imre Goldstein
Sapir Centre, Kfar Saba — Saturday, 3.3.84 — 9.00 p.m.
Wix Auditorium, Rehovot — Thursday, 8.3.84 — 8.30 p.m.
Beit Ha'am, Jerusalem — Sunday, 11.3.84 — 8.30 p.m.
Beit Hatarbut, Omer (near Beersheba) — Wed. 14.3.84 — 8.30 p.m.
Tickets available at respective box offices or by phone: 052-442713, 052-463459.

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WALKING TOURS

(Continued from page A)

Thursday at 9.30 a.m. – The Mt. of Olives in Jewish, Christian and Moslem belief.

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3½ hours (unless otherwise stated). Tickets may be purchased on the spot. All tours are guided in English.

Daily at 11.30 a.m.; Friday at 9 a.m. – Jewish Quarter archeological and historical tour. Meet at Cardo information booth, Jewish Quarter.

Sunday through Thursday at 9 a.m. – Temple Mount Seminar, from First Temple period to the present. Meet at Cardo information booth, Jewish Quarter.

Other towns.

Daily expeditions to old Jewish Quarter of Safed, synagogues, War of Independence landmarks, cemetery. Tel 067-30448.



Yasi Mar-Haim, Stephen Horenstein, André Hajdu and Yoni Rechter who appear at the Israel Museum tomorrow.

FILMS IN BRIEF

ANNIE HALL — Woody Allen's personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags.

BLADE RUNNER — A Science fiction film directed by Ridley Scott, which takes place in Los Angeles in the 21st century. Six Androids, called replicants in the film have hijacked a space ship and have landed on earth. A tough old replicant hunter is called out of retirement to track them down and exterminate them. Recommended.

THE BOYS FROM BRAZIL — An excellent thriller based on a modern-day Nazi plot to rebuild the Aryan Race. Dr. Josef Mengele, the infamous Auschwitz doctor, is alive in Paraguay and plans a scheme with his Nazi cohorts that is so terrible yet so believable that the audience responds not only with feelings of suspense but also of horror. Gregory Peck, Laurence Olivier, James Mason and Lilli Palmer make an excellent cast.

CANNERY ROW — A kind of mythical glorification of the simpler aspects of life by director Simon S. Ward. Beautiful camerawork by Sven Nykvist.

COUP DE FOUDRE (LOVE AT FIRST SIGHT) — The love between a Jewish and Catholic woman in Europe during WWII. Too many threads left untouched — not likely to leave a lasting impression.

DANTON — In Andrej Wajda's film, the French Revolution, used as a symbol for Poland, is a huge red herring irrelevant to the intention of the filmmaker, the expression of an idealist who has lost his faith. Too relevant to be ignored.

DR. ZHIVAGO — Touching story based on Boris Pasternak's novel about an upper-class doctor (Omar Sharif) who becomes involved with the revolutionaries. Set in the pre-Russian Revolution period. Also stars Julie Christie, Rod Steiger and Geraldine Chaplin. Beautifully filmed.

FLASHDANCE — A mindless, flashy, banal movie of a 20-year old dancer. There is nothing beyond the purely fancy and superficial at all.

48 HOURS — The kind of picture that invites you to switch off your mind, follow the action (of which there's plenty), enjoy the dialogue (all the barbs and snide remarks, laugh at the unseemly situations the two protagonists share, and forget it all as you leave the cinema.

FROM RUSSIA WITH LOVE — Suspense and action aplenty in this second James Bond super (1963), with Sean Connery (James Bond) and Robert Shaw.

I LOVE YOU CARMEN — Directed by Carlos Saura, based on the opera, with music by Bizet. Skilful sympathetic camera-work makes this film good entertainment.

MERRY CHRISTMAS, MR. LAWRENCE — Based on Laurens van der Post's *The Seed and the Sower*. Japanese director Nagisa Oshima tries to paint a mural picture of modern Japan. Powerful use of image, excellent camera-work, superior performances by the cast; the only serious flaw is the disunity caused by the series of flashback sequences.

OCTOPUSSY — Lots of girls, fast cars, and fancy locations in this latest Bond film. Recommended for a couple of hours of sheer escapism.

AN OFFICER AND A GENTLEMAN — A street urchin with strong character proves he can endure all the hardships of the course for navy pilots and becomes an officer. Traditional melodrama, well made and well-acted.

OVER THE BROOKLYN BRIDGE — Young Jewish man from Brooklyn tries to make it in Manhattan, while maintaining his marriage to a non-Jewish woman. Not even the appearance of Elliot Gould in the main role makes Menahem Golan's film the least bit worthwhile.

REAR WINDOW — Re-release of Alfred Hitchcock's 1952 film. About an immobilized news photographer who watches the goings-on at his neighbours' apartments. They just don't make movies like this anymore...

RETURN OF MARTIN GUERRE — Set in a remote French 16th-century village. Constructed as a thriller, the audience is invited to guess who the real Martin Guerre is, and questions of ethics, morality and truth are raised. This film is a rewarding experience.

REQUIEM FOR A FOOL (SWEN) — Swedish movie seen through the eyes of a murderer, simple-minded but no fool. Outstanding acting by Stellan Skarsgard in the lead role.

STAYING ALIVE — John Travolta dances up a storm in this new pop musical. If you enjoyed "Saturday Night Fever" you won't be disappointed.

SUPERMAN — Superstars, superstunts and super-duper special effects take us from Superman's birth on the Planet Krypton to his arrival at Metropolis as Superman, the defender and protector of the forces of good.

TENDER MERCIES — Australian director Bruce Beresford's film about a famous country and western singer. Good acting, especially by Robert Duvall in the lead. A pleasant surprise.

THE THIEF OF BAGHDAD — Peter Ustinov, Kabir Bedi and Roddy McDowall recreate the tales of the Arabian Nights in this delightful venture into the world of magic carpets, genies and evil sorcerers.

TO BE OR NOT TO BE — Producer Mel Brooks in a funny remake of this 1942 film about a theatre company in occupied Poland. With Mel Brooks and Anne Bancroft in the lead roles.

TRADING PLACES — The prince and the pauper theme is back again, this time in Philadelphia. When the gags are good, they are very good, but too many silly plots in between.

UNDER FIRE — 3 journalists in Nicaragua in 1979. Roger Spottiswoode's film offers a bit of everything — adventure, love, action... it's never boring.

VIVEMENT DIMANCHE — A real-estate agent is suspected of murder. Director Francois Truffaut's fast-paced yarn, with creative black and white camerawork, is pure irresistible delight.

THE WEDDING PARTY — Highly sophisticated film by Polish director Krzystof Zanussi dealing with the state of things in Judeo-Christian society generally. Superb acting and camera-work.

YANKS — John Schlesinger's splendid soap opera about American soldiers in England prior to the invasion of Europe. Three love stories, lush countryside, charming pubs make for a pleasant little story. As long as you have the right expectations you won't be disappointed.

YOL — 5 jailed Turkish men are given a week's furlough. Through their stories, we get to see Turkey and her people. Excellent filming and some incredible performances make this a film no true film buff would want to miss.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

Culinary calendar



VERY FEW of us know what we will be eating on, say, Saturday November 17, 1984. However, if you try the lunchtime buffet at the Jerusalem Inter-Continental Hotel on that day, you can be sure of getting Greek cuisine.

The hotel has published a culinary calendar for 1984, listing the specialities that will be featured at the buffet and at the hotel's new restaurant, Le Bistro. The creation of the latter was part of a major renovation programme over the last two years, which drastically changed the appearance of the interior of the hotel.

The view of the Old City from the new restaurant is magnificent. The menu offers a very wide selection, from fancy dinners to light snacks; the wine list includes a full range of local wines and even some better than run-of-the-mill French and Italian wines — at a price. Another new feature is the bar, a facility not included when the hotel was built under Jordanian rule.

As a study in interrelating cultures, the hotel provides a fascinating melange. The guests are, for the most part, American Protestant pilgrims. The banqueting facilities are largely utilized by Christian Arabs, who also attend the annual Christmas and New Year festivities.

Jews provide the bulk of the clientele for the Saturday buffet. As manager Klaus Nickel put it, they also come when they want to be someplace where they won't see everyone they know.

On the day we decided to try the buffet, the sun was shining brightly on the Dome of the Rock, giving the view a jewel-like quality.

Outside the hotel, in the winter sunshine, dozens of tourists were enjoying themselves, riding the camels that seem to be permanently stationed there.

MATTERS OF TASTE
Haim Shapiro

Inside, the culinary calendar promised South American specialities. The atmosphere was quiet and sedate, and there was no need to use one's elbows to get to the food.

I was attracted by a giant poached bream that stared at me malevolently, so I tried a small portion of its firm, tasty white flesh, along with a giant cooked prawn, both with a light creamy herbed mayonnaise. At the same time, I also tried a piece of poached salmon and a spoonful of calamary and tomato salad.

From my companion's plate, I filched a taste of the paté, which seemed to me a bit overcooked but otherwise pleasant. I also tried bits of tomato, cucumber, hearts of palm and sweet corn salad, along with some of the giant olives.

I was into my soup, a clear consommé, also excellent, when I stopped to wonder: Where was the South American cuisine?

This, it transpired, was to be found in the hot dishes at a nearby steam table. Outstanding among these was a chicken and peanut dish; but I also had few objections to the meatballs and beans in a tangy sauce with a heavy smoked flavour. The pieces of deep fried meat were good and succulent, and may well have been very authentic, but I would have preferred some sauce with them. As for the whole roast turkey — it was decorative, but had little interest gastronomically.

Providing an alternative to all this meat were little pancakes with corn, no doubt a dish that has its origin somewhere in the jungles of the Amazon.

As usual, I had my hardest job at the dessert table, trying to decide between a vast array of items, most of them fairly bursting with whipped cream. I finally chose a piece of plum tart with a light custard filling, and a piece of rich heavy cream cake which was absolutely superb. I also snatched a taste of a sublime lemon mousse.

The Turkish coffee was strong and aromatic, but it couldn't quite overcome all the rich cream.

The price of the buffet was U.S. $15 per person, plus VAT. □

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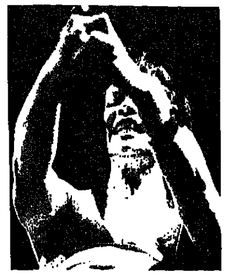
A NEW PLAY by Hanoch Levin is always an important event for theatre lovers in Israel. About *The Last Women of Troy*, at the Cameri Theatre, several points may be made.

□ Since it is explicitly designated by the author as "after Euripides," a comparison with Euripides' play (*The Trojan Women*) and later versions is in order.

□ This is not Levin's best play, and there is nothing new in it; but it is still an astonishingly skilled and trenchant work, very strong in its own right.

□ As a production on the stage it is most impressive; Levin' the director outdoes Levin the playwright, with the help of some admirable actresses.

Taken altogether, it leaves one strangely cold; presumably this effect was intended. Using Aristotle's *Poetics*, one might say that the presentation (*opsis*) is stronger than the poetry (*lexis*), the poetry is stronger than the plot (*mythos*), and the thought (*dianoia*) is stronger than all of them. This play is Hanoch Levin's "philosophy" in a nutshell, without the traces of compassion found in a few of his previous plays, but also without the venom and the disgust.



Gita Munte as Andromache.

Trojan hoarse

THEATRE
Uri Rapp

LET US TAKE these points one by one. The fate of the women of the royal house of Troy, after all their men have been defeated and killed, and while they are being divided as spoils among the victors, has always fascinated playwrights and poets, being the strongest possible indictment of war, regardless of who wins.

Euripides audaciously castigated his own side, the Greek camp, and kept all sympathy for the victims. He did not always do this: in his *Andromache*, "our" side, that of the Greeks, and also that of the mules, is still the dominant and righteous one; and in *Hecuba* the vanquished woman still manages to take horrible revenge on the murderer of her son.

But in *The Trojan Women* the vanquished and the women have right and sympathy on their side, and the Greeks are the "barbarians." This followed the traumatic experience of an act of cruelty and horror perpetrated by his own people, the Athenians, upon another Greek community.

Euripides thereby opened the way for writers from Seneca to Franz Werfel (responding to World War I), to Jean-Paul Sartre (responding to the French-Algerian war and condemning the "civilized" Europeans as savage oppressors), to Hanoch Levin (studiously avoiding any mention of recent events). In recent years we have had occasion to see Sartre's version and a La Mama pantomime responding to the Vietnam war.

If the Euripides play and later versions hinted at retribution for the victors, Levin eliminates this element and makes it a tale of unmitigated woe and unrelieved lamentation over mental and physical suffering.

If it was said about the Euripides play that it was "not strictly speaking a play, but rather... a tragic pageant," this is pointedly true of Levin's work.

And it is not a tragedy in more than the colloquial sense: in Euripides the grandeur of humanity comes through in the dignity and fortitude of the women. In Levin, as usual, there is no place for dignity, and the greatest suffering of all is abject humiliation.

This he achieves, first by changing the order of the episodes, putting the Helena scene after all the rapes, killings, enslavements. Menelaos the betrayed husband takes Helena back after having vowed to kill her (in Euripides, her final fate is left open), and again installs her as his queen.

But then comes the characteristic Levinian "turn of the screw." Hecuba and the other women, as in all previous versions, have asked Menelaos stridently to kill "the whore" who has caused all the trouble and suffering for both sides, and take some consolation in the feeling of revenge. But Menelaos not only succumbs to Helena's charms, he also gives her Hecuba, the old queen and her old enemy, as a slave who is forced to forget her own misfortune, including her dead, and wait upon Helena faithfully. And this she does.

Helena says to her, in the theatrical mode prevailing throughout the play: "Hecuba, you are not the heroine of this plot any more. You have been pushed aside." And she goes on to say that in her (Helena's) triumphant life story, she will serve menially "in the dark background of the stage." The seductive female, the destructive harlot, has won and is gloating; the loving and comforting mothers have become, through war, as Levin makes the epilogue say, the violated and dismembered victims of the soldiers.

FOR LEVÍN admirers, of which I am one, there is nothing new in this play, and much is repetitive; but the prose of the language and the action make for a poetic sequence of metaphors, which combine into a harsh, merciless, almost clinical analysis of human fate: a voyage into the void. It is a tale told by an idiot, signifying nothing. It is a theatrical performance without rhyme or reason. Euripides' gods, and even Sartre's gods, have disappeared; instead we have "the great artist above" who directs "the scene of war," as mentioned in both the prologue and the epilogue.

When Hecuba begs for the life of her daughter Polyxena, who has already been slaughtered, the Herald says: "We cannot change the facts; only the words are left to play with." How very Levinic. But the "facts" are staged by the victors, as long as they remain the "producers" of the performance, as when Agamemnon not only takes the virgin priestess Cassandra as his concubine, but also demands that she "play" the whore for him. The same goes for Helena's treatment of Hecuba. Humiliation means acting the role prescribed by the dominant one.

WITH VERY thrifty means an impressive stage picture is created by Roni Toren. A half-circle of long lances, with pennants, presents an effective backdrop to the action. And their being carried away at the end in the embarkment procession to the ships signifies that the play is over and done with. The ominous sound of Poldi Schetzman's music contributes to the general effect. Exits and entrances in the consecutive scenes — each woman has her scene, only Hecuba is frontstage throughout — are precisely and elegantly managed.

The male actors, commanders and kings all, are quite marginal, and their acting does not add much, except Albert Cohen as the Herald (called Adjutant in the programme), who somewhat cynically, under the cloak of sympathetic understanding, represents the inexorable fate of the women as decided by the commanders. He is "only carrying out orders" and there is nothing to be done about it.

Rivka Neumann, as Cassandra, is just wonderful. The intensity of her acting, the hysteria of the virgin about to be raped by Agamemnon, the provocative attitude when nothing more is to be lost, the somewhat ambivalent sexual anxiety and fascination, never flag, not even in a completely nude state and in the rape scene onstage, which does not diminish her straightforwardness and intensity of acting. There is nothing smutty about this prolonged scene; all attention is riveted on the acting.

Gita Munte as Andromache, who has lost her husband and is about to lose her little son and become the concubine of one of the commanders, is the one warm colour in this cold composition. Her grief is "real," and so is her final resignation.

These two actresses are the mainstay of the show, and their scenes the most memorable. They overshadow the actress portraying Hecuba, Zahariah Harifai, who is onstage and active throughout the play. She has her usual stage presence, and attempts penetratingly to present the whole complex of suffering and agony. But the torment is too great, and the framework too cold, for her to be completely effective. It might have been better if she had not acted her usual *mater dolorosa* and had played instead a beyond-despair, deprived-of-feeling Levin female.

Fabiana Meyohas, a completely new actress, does well as the beautiful Helena.

Against the background of the burning city, the dead men, the utter helplessness of ravished women, the sacrifice of the five-year-old child, the unfeeling brutality of the victors we hear echoes of recent wars, of all wars:

"Is there still any villainy which has not been done under cover of the will of the people?"

"You are a mother, with the heart of a mother. But in this world there are not only mothers."

"He had no place in a world in which parents bury their children."

"The fire has gone out. Only ashes are left."

This is a world without sense, suffering without significance. Yet we come away unshocked. Is it a consolation that it is all a stage, albeit good theatre? □

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Fast feet

DANCE
Dora Sowden

THOUGH hotel performances are not usually dealt with in this column, it is worth making an exception for the Rumanian troupe at Jerusalem's Laromme Hotel.

For one thing, they came with a choreographer, George Baciu, who, I was told, has been researching Rumanian folk dance for the past 40 years. For another, it was immediately evident (on February 25) that these were not ordinary cabaret dancers or just boys and girls having a jolly time.

The eight dancers were obviously trained with care and brilliantly rehearsed. They never put a foot wrong even at extreme speed, and their style never looked haphazard. It would be no surprise to learn that classical and modern techniques are not foreign to them. Their verve came from their folk dances, but their precision from professionalism of a "serious" kind. I learned they are part of a company called Doina, which has an ensemble of 50 dancers in Bucharest. They have come with five musicians and two folk singers.

In one dance, two men used poles as if in a punt, and all the dancers moved together as if floating away on water. In another, the men slapped their leather boots like Tyrolese dancers; and in yet another they wore hats like Swiss mountaineers, but with gorgeous "fans" of peacock feathers fastened to one side. The women's garments were all adorned with beautiful Rumanian embroidery, sometimes in gold and other embossment. The singers wore glittering brocades. The costume changes (I lost count after five) were inspired by various districts of Rumania, such as Moldavia, Transylvania, Satmar.

Some steps recalled Israeli folk dance moves — especially the sideways sliding. Baciu (through an interpreter) agreed that Israelis of Rumanian origin may have been responsible for them being absorbed into Israeli dances.

All the musicians were excellent soloists — one playing a high-pitched shepherd's flute and also a Rumanian bagpipe, another blowing on mouth organs made of reed-pipes of different lengths, the rest using more conventional instruments: accordion, clarinet, violin. Each one played with great skill, and together they made enough sound to create an orchestral effect. Their music ranged from Enesco's "Rumanian Rhapsody" to "My Yiddishe Mama," Danubian waltzes, "Hava Nagila" and "Jerusalem of Gold" — and for the dances, of course, Rumanian folk music.

RODNEY GRIFFIN, an American who is choreographing his freelance way around the world, is here to set his second work for the Bat Dor Company. His first was *Jeremiah*, in which he captured the poetic and profound tragedy of the Hebrew prophet. Now he is working on something quite different: the story of French singer Edith Piaf. Having chosen six of her songs, he is tracing her life in terms of dance and drama.

"It is, of course, inevitably a role for Jeannette Ordman," he said in Tel Aviv. "Even her slight build is right — her dramatic gifts too. But there are important parts also for others, especially the men in Piaf's life."

Griffin was a "natural" for a dance career. Both his grandmother and his mother were dancers, so there was no opposition when he showed talent. From the age of 12 he appeared weekly on television. When he went to New York from Connecticut and saw dance being put together, he turned his mind to choreography. His works are still being danced by some American companies. Then, for seven years, he joined a Theatre Dance Collection which he describes as "a kind of kibbutz of dancers and choreographers" and "a wonderful workshop." He also got a National Endowment grant of $8,000.

For the past eight months he has hardly been home (in New York); he is working for various companies and is booked right into 1985. Last December he created a "Nutcracker" ballet in Montreal based on a jazz score by the late Duke Ellington, and he called it "Nuts." He is including tap dancing in the Piaf work.

He doesn't choreograph on the spur of the moment. "I plan each work months ahead," he said. He has been commissioned to do a three-act work on an American theme for the Hartford Ballet (Connecticut) and will base it on Tennessee Williams' plays.

DR. RONIT LAND has been commissioned to choreograph a work for the Tanz-Forum of Cologne to be presented as part of the company's touring repertoire in the spring.

Tanz-Forum, as I saw it at the Holland Festival in Amsterdam two years ago, has a standard that places it among the best modern companies. Directed by Jochen Ulrich, it is adventurous in choreography and outstanding in style. It is associated with the Cologne City Opera.

Land's work is being created in collaboration with composer Mauricio Kagel. She has spent some time working with him in West Germany. It will be a 30-minute work based on the script of the silent film *Un Chien Andalou*, by the late Luis Bunuel. □

IT WAS a bitterly cold night in Jerusalem this week and I had a hitch of a head cold when I dragged myself to the Pargod to hear Michael Greenblatt's new jazz ensemble "From the Other Side." But I was glad I went, because the quintet really cleared my head. In fact, to paraphrase the poet, you might say they blew my nose and then they blew my mind.

As I honked into my hankie, the band opened its set with what it calls its theme song, an uptempo Hugh Lawson number, and I immediately knew I'd been issued the proper prescription. Coming on strong were two young saxophonists who are new to the country, and it will be a great mitzva to the local jazz scene if somebody pinches their foreign passports so they can never leave.

Sol Berson (he's the tall one) is a mere 21 years old and a native of Vancouver who has picked up more jazz awards in Canada than a lad his age normally collects. I never knew what they meant by the Northwest Passage until I saw his finger-work on the keys of his horn.

Adam Antaby (he's the one who looks like he just finished *kita dalet*) is a 22-year-old from New Jersey. I'm told he's a brilliant biochemist between gigs, but I can't believe anything he cooks up in the lab can be as volatile as his alto-tenor chemistry with Berson and the rest of the band.

GREENBLATT, who must be a grandfatherly 38 by now, held off until the second number, a Monk classic, before taking an extended solo, and provided enough Monkish trips in tempo to puzzle the hell out of the Pargod's pathetic old upright. This number also gave bassist Itay D'Israeli a chance to show his stuff, knocking out a solo on the electric with a certain spastic elegance that I enjoyed throughout the programme.

Like D'Israeli, drummer Oren Balben is also an Israeli and also just out of the army. He played with confident restraint throughout, waiting for the opening of the second set for an extended solo that showed plenty of power lurking under that careful timekeeping of his kit.



In from the cold

JAZZ, ETC.
Madeline L. Kind

Elsewhere, everyone had abundant opportunity to strut his stuff. Ken McIntyre's "Undulations" allowed for a lovely horn duet, with Berson at ease in the upper register and Antaby fingering with tremendous facility. Greenblatt took extended leave on Charlie Parker's "Donna Lee," swarming over the keyboard with his boneless hands and talking to the keys so intimately that I feared him catching his moustache in the cracks.

Other highlights included two tranquil ballads featuring reed-keyboard duets — Sol smokey and sexy and Mike in a romantic mood in "Summer of '42," and Adam and Mike very laid back in "God Bless the Child." In McIntyre's "Cousin Elma" the quintet split for tempo-of-your-choices, taking a bouncy calypso free-o tune into the realms where Greenblatt's previous group, the Jazz Union, used to roam. They also did this to powerful effect in Clifford Jordan's "Firm Roots," with Sol especially tight in flight.

THE GROUP closed out with "Night in Tunisia" in double-time, and if they didn't lose each other on occasion, they did me, following on with one of the aforementioned ballads and a sweet bit of roadhouse rock to end the evening.

"From the Other Side" has been together only seven months. The group also includes a soprano sax, but he's currently off having a hernia operation, which is the sort of occupational hazard one runs playing this kind of gutsy jazz. Greenblatt, as usual, drives his squad hard, but Berson and Antaby say they never expected to be playing to such a high standard in this country. The two of course brought along a high standard with them in their luggage, but they confirmed for me what I've long believed: if anyone in Israel is playing better jazz piano than Mike Greenblatt, he's keeping it a secret.

Meanwhile, you can catch "From the Other Side" at Hasimta in Tel Aviv, on March 7 at Jerusalem's Pargod, upcoming at Beit Lessin in Haifa, and in a special programme dedicated to Monk at the Tel Aviv Museum on March 13. It'll shake your sinuses. □

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THE JERUSALEM POST
LOCAL SUPPLEMENT
Friday, March 2, 1984

IN JERUSALEM

FREE

Kids pay the price

Cash crisis shuts Talpiot children's centre

Tsipi Kuper

"I don't want to be put in a mental home. I'm not a bad boy," pleaded one of the children at Talpiot's Centre for the Child psychiatric institution.

The Centre's director and parents of the children were informed only on Wednesday of the Health Ministry's decision to transfer some of the children to Talbieh psychiatric hospital by next Thursday.

The ministry is to close the Centre due to budget cuts, and to split its 30 children up between Eitanim and Talbieh hospital.

The Centre's staff are incensed by the ministry's late announcement. "It is an unprofessional and inhumane way to break the news," said an outraged worker to *In Jerusalem*. The children should have been informed well in advance, she said. Now, panic is spreading among them.

Although the Centre for the Child is also a psychiatric hospital, the children there do not have such a negative self-image, say staff members. The Centre is located in a residential area, and the children are not cut off from society. Some 16 live in the institution, while the others attend in the mornings. The children are encouraged to take part in everyday activities — such as sports and shopping — as part of the institution's policy to integrate them into the community.

The Health Ministry says running an institution for such a small number of children is wasteful.

"There are enough beds in other institutions," says ministry deputy director, Moshe Hurvitz. "We can save the state a lot of money — and the children will not be hurt by the move."

The Centre's professional staff, which numbers some 20 workers, agree that it is expensive to maintain the Centre, but say the high ratio of workers to children is necessary to provide individual treatment. The accepted ratio in the western world, they say, is one-to-one.

The Centre's staff cite the example of one girl who learned to walk to a nearby community centre by herself.

"It took a month of daily training to teach and encourage her to walk there under her own steam," say the workers with pride. "We need a large staff for that kind of individual attention."

The Talpiot institution treats children with a variety of problems, ranging from psychoses which are often organic in nature, to severe, behavioural disturbances.

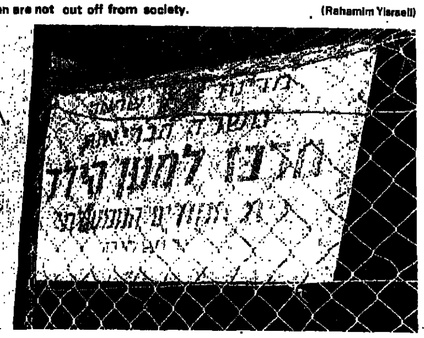
"The behaviour characterizing these problems is different. Some of the children are hyperactive, while others are closed into their own world," they say. "They must be treated separately."

The staff are worried that a larger institution will not be able to maintain the same kind of individual treatment. They are afraid that kids of the same age with problems of a different nature will now be grouped together.

"The children are being split up between Eitanim and Talbieh hospital, not according to their problems," they say, "but according to their age and whether they require full hospitalization or day care."



Located in a residential area, the Centre's children are not cut off from society. (Rehamim Yisrael)



The Centre for the Child staff have been making last-minute efforts to save their institution. Over the past two weeks, they met with MK Menachem Porush (Agudat Yisrael), chairman of the Knesset's labour and welfare committee, and with MK Navi Arad (Labour). Both promised to do their bit to save the institution. But the Centre's staff are rapidly losing hope.

One thing cannot be disputed. For these children, facing the move to a new home is traumatic. It takes some of them up to a year of daily contact with a worker to *begin* to respond, say staff members. Now they will have to part from familiar figures, and move to a scary unknown.

INSIDE
★ Hitch over church plan—P. 2
★ Aguda feels the cold—P. 2
★ The money makers—P. 6

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TUESDAY



Ilan Dar
TV, 20.02

TV

EDUCATIONAL:
8.15 School Broadcasts 15.00 Everyman's University: Study Programmes; The Soviet Union 16.00 Science Magazine 16.30 Touch 16.30 Pretty Butterfly 17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 3, 4, 56
18.00 Book Look — Higher, Stronger — sports
ARABIC-LANGUAGE programme:
18.30 News roundup
18.32 Youth Magazine
19.00 Documentary
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Near Ones and Dear Ones — Israeli series about families, starring Hanna Maron, Yehoram Gaon, Liora Rivlin, Ilan Dar and Tiki Dayan
20.30 Kolbokek
21.00 Mabat Newsreel
21.30 Second Look
22.10 Masada, Part 5 of an 8 part documentary series on the bravery of the Zealots, Starring Peter O'Toole, Peter Strauss and Anthony Quayle
23.15 Yes Minister — comedy series set in the offices of a cabinet minister. Starring Paul Eddington, Nigel Hawthorne and Derek Fowlds: The Bid of Nails
23.40 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in English 22.15 Feature film
MIDDLE EAST TV (From T.A. serels):
16.00 Athletics in Action. 16.30 Sports 18.30 International Sportsweek 21.00 Evening at the Pops 22.00 Cultural Special

VOICE OF MUSIC

7.11 L. Mozart: Symphonic burlesque; Handel: In Praise of Harmony; Mozart: Piano Concerto, K.503, in C major (Alfred Brendel); Prokofiev: Classical Symphony (Chicago, Giulini); Tartini: Violin Concerto in A minor (Szeryng); La Mer (Cleveland, Georg Szell)
9.00 Music Quiz
10.00 The Jerusalem Symphony Orchestra — Haydn: Symphony No.96 (Kazuhiro Koizumi); Ben-Haim: Piano Concerto (Arie Vardi); Dembitsky: clarinet Aharon Harlap); Bloch: Shelomo, Rhapsody for Cello and Orchestra (Misha Maisky, Uri Segal); Bartok: Concerto for Orchestra (Uri Segal)
12.00 Eddie Sauter
12.30 Bach-Stokowski-Valentin, alto; with Jonathan Zak, piano — Wolf: 3 Songs; Noam Sheriff: 6 Nocturnes; Brahms: 3 Songs; Ilona Vincze, piano — Bach: Prelude and Fugue in F-sharp minor; Haydn: The Golden Path, book one; Liszt: Scenes from Goethe's Faust
13.30 Gounod, Romeo and Juliet, complete opera (with Nicolla Frem, Franco Corelli; Robert Cardona; A. Lombard conducting)
17.00 Burney's Travels through Europe
19.00 Music from Ilan (part 2)
19.30 Youth Programme
20.30 The Israel Flute Quartet: Quartet, Op.33, No.1: Mozart: Haydn Quartet No.1, K.464
21.05 My Concert
22.30 The Israel Flute Quartet: Quartet, Op.33, No.2; Mozart: Haydn Quartet No.2, K.370; Quartet, Op.33, No.3; Mozart: Haydn Quartet No.3, K.285b; Quartet, Op.33, No.4; Mozart: Haydn Quartet No.4, K.298

WEDNESDAY



James Earl Jones
TV, 22.05

TV

EDUCATIONAL:
8.15 School Broadcasts 15.00 The Marmalade — rock group 15.30 Pillar of Fire (part 9) 16.15 Sunsum Street 17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.00 Smurfs
18.00 Book Look — children's book
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.33 The Land of Dolls
19.05 Inventions and Innovations
19.30 Agriculture Today
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Another Hit
20.30 Family Ties between secular parents and their newly religious children
21.00 Mabat Newsreel
21.30 Medical
22.05 Target — John Berry's 1974 comedy starring Diahann Carroll and James Earl Jones
23.35 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.30 (JTV 3) That's Incredible 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 House Calls 21.10 Reilly 22.00 News in English 22.15 Strike Force
MIDDLE EAST TV (From T.A. serels):
13.00 Shape-Up 13.30 Westbrook Hospital 14.00 Another Life 14.30 700 Club 15.00 Afternoon Movie 16.30 Incredible Hulk 17.00 Popeye 17.30 Super Book 18.00 Laramie 19.00 Spiderman 20.00 Good News 20.30 Another Life 20.45 Magazine Zero One 21.00 News in English 22.00 Tales of the Unexpected 22.30 Crown Court 23.00 News Summary 23.30 Special WKRP Cincinnati 21.30 Father Murphy 22.30 High Chaparral 23.20 700 Club 23.50 News Update

VOICE OF MUSIC

6.02 Musical Clock
7.01 Mozart: Don Giovanni, overture (Stokowski); Beethoven: Leonore No.3, overture
8.30 Bach: Brandenburg Concerto No.6; Haydn: Symphony No.88 (Vienna Philharmonic); Beethoven: Piano Concerto No.5 (Rudolf Serkin, New York, Bernstein); De Falla: The Three-Cornered Hat, ballet music (New York, Boulez, De Gasgani)
9.30 Beethoven: Kreutzer Sonata, Op.47 (Chung, Solti); Dvorak: String Quartet, Op.61 (Guarneri); Bruckner: Symphony No.9 (New York, Bernstein)
12.00 Recital by Narciso Yepes, guitar
13.05 Ravel: Daphnis et Chloe, ballet music
19.00 Music from Ilan (part 2)
19.30 Youth Programme
20.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.9, Op.47 (Kreutzer); Brahms: Violin Sonata No.3, Op.108; Debussy: Violin Sonata; Ravel: Tzigane
22.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.10, Op.96; Bartok: Violin Sonata No.2; Prokofiev: Violin Sonata No.2, Op.94

THURSDAY



Sir John Barbirolli
Voice of Music, 7.30

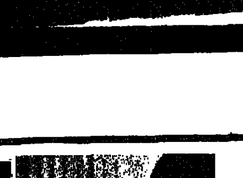
TV

EDUCATIONAL:
8.15 School Broadcasts 15.00 Battle of the Planets 15.30 Sunsum Street 16.00 Family Hour 17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 Somersaults
18.00 Book Look
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Situation
19.05 Cartoons
19.20 Wrestling — current affairs
19.30 News
HEBREW PROGRAMMES resume at 20.00 with Mabat Newsreel
20.30 To be announced
21.30 Lou Grant, episode, part 7 of a 12-part serial based on the true story of the British master spy, Starring Sam Neill and Imune Crowley: Gambit
22.30 Encounter — interviewers between groups of people who usually have no opportunity to talk to one another
23.40 News
JORDAN TV (unofficial): 17.30 Cartoons 18.00 French Hour 18.30 (JTV 3) Science Hebrew 19.00 News in Hebrew 20.00 News in Arabic 20.30 Benson 21.10 St. Elsewhere 22.00 News in English 22.15 Movie of the Week
MIDDLE EAST TV (From T.A. serels):
13.00 Shape-Up 13.30 Westbrook Hospital 14.00 Another Life 14.30 700 Club 15.00 Afternoon Movie 16.30 Incredible Hulk 17.00 Popeye 17.30 Super Book 18.00 Laramie 19.00 Spiderman 20.00 Good News 20.30 Another Life 20.45 Magazine Zero One 21.00 Entertainment Special WKRP Cincinnati 21.30 60 Minutes 22.30 Sanjeco '84 23.20 700 Club 23.50 News Update

VOICE OF MUSIC

6.02 Musical Clock
7.07 Friedrich II: Symphony No.2; Corelli: Sonata No.3
7.30 Dvorak: Carnival Overture; Mozart: Horn Concerto No.3, K.370; Tchaikovsky: Serenade for Strings; Prokofiev: Violin Concerto No.2; Emile Detoar: Jazz Concerto for Harp and Orchestra; Smetana: Poems from My Homeland
9.30 Bach-Respighi: Prelude and Fugue in D; Mozart: Piano Concerto No.20, K.466 (Detroit, Dimitri Bavel Trio; Duke Ellington: Pan, ballet; Brahms: Sonata No.3, Op.108 (Isaac Stern, Alexander Zakhin); Beethoven: Piano Concerto No.1, Op.15 (Radu Lupu, IPO, Mehta)
11.30 Bach-Stokowski: Toccata and Fugue in D minor; Bach: Brandenburg Concerto No.3; Beethoven: Symphony No.1; Beethoven: Sonata No.4, Op.23 (with Ashkenazy); Paganini: Violin Caprices Nos. 13-16; Tchaikovsky: Serenade Melancholique
13.05 Musical Greetings
15.00 Wedding Concerto of the Jews of Herat
15.30 Youth Concert with the Israel Chamber Orchestra, Robin Wissel-Levy, conductor and communator
16.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.5, Op.24 (Spring); Mozart: Violin Sonata No.32, K.454; Bartok: Violin Sonata No.1, Op.21; Debussy: Violin Sonata
17.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.7, Op.30, No.2; Mozart: Violin Sonata No.35, K.454; Bartok: Violin Sonata No.2, Op.94; Prokofiev: Violin Sonata No.2, Op.94
19.00 Music from Ilan (part 2)
19.30 Youth Programme
20.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.10, Op.96; Bartok: Violin Sonata No.2; Prokofiev: Violin Sonata No.2, Op.94
22.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.9, Op.47 (Kreutzer); Bruckner: Symphony No.9 (New York, Bernstein)

MONDAY



Patrick Mower
TV, 22.45

TV

EDUCATIONAL:
8.15 School Broadcasts 15.00 Surprise Train 15.30 South 16.00 The Heart (part 26) 16.15 Sunsum Street 17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 Different Strokes: The Lie
18.00 Smurfs
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.33 The Land of Dolls
19.00 Weekly News Magazine
19.20 Sports
19.30 Programme Trailer
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Near Ones and Dear Ones — Israeli series about families, starring Hanna Maron, Yehoram Gaon, Liora Rivlin, Ilan Dar and Tiki Dayan
20.30 Kolbokek
21.00 Mabat Newsreel
21.30 Second Look
22.10 Masada, Part 5 of an 8 part documentary series on the bravery of the Zealots, Starring Peter O'Toole, Peter Strauss and Anthony Quayle
23.15 Yes Minister — comedy series set in the offices of a cabinet minister. Starring Paul Eddington, Nigel Hawthorne and Derek Fowlds: The Bid of Nails
23.40 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.30 (JTV 3) That's Incredible 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 House Calls 21.10 Reilly 22.00 News in English 22.15 Strike Force
MIDDLE EAST TV (From T.A. serels):
13.00 Shape-Up 13.30 Westbrook Hospital 14.00 Another Life 14.30 700 Club 15.00 Afternoon Movie 16.30 Incredible Hulk 17.00 Popeye 17.30 Super Book 18.00 Laramie 19.00 Spiderman 20.00 Good News 20.30 Another Life 20.45 Magazine Zero One 21.00 News in English 22.00 Tales of the Unexpected 22.30 Crown Court 23.00 News Summary 23.30 Special WKRP Cincinnati 21.30 Father Murphy 22.30 High Chaparral 23.20 700 Club 23.50 News Update

VOICE OF MUSIC

6.02 Musical Clock
7.07 Corelli: La Follia (Michaela Petri; Lucerne Festival Strings)
7.30 Schubert: 5 Minuets and 6 Trios for Strings; Schuman: Cello Concerto (Lynn Harell, Cleveland, Mariner); Manuel Infante: 3 Andalusian Dances; Gershwin: Excerpts from Porgy and Bess; Sullivan: Pineapple Poll, ballet
9.30 Rachmaninoff: Piano Concerto No.3 (Alexis Weissenberg, Paris, Bernstein); Arthur Foot: Sonata; Mozart: Piano Quartet No.1, K.493 (Previn: Schreier, Prayer (Jeremy Baker; Schreier, Fischer-Dieskau, Baker, Previn); Jacob: Three Ballet Rhapsody (Vienna Philharmonic, Mackerras); Sibelius: Scherzo
12.00 The Wind Quintet of the JSO — Taffanel: Quintet; Harsolt: Jacobs: Quintet; Fine Partial; Ibert: Trois Pieces
13.05 Musical Greetings
15.00 Youth Concert with the Israel Chamber Orchestra, Robin Wissel-Levy, conductor and communator
16.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.1, Op.12, No.1; Mozart: Violin Sonata No.21, K.304; Bartok: Violin Sonata No.1, Op.21; Debussy: Violin Sonata
17.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.2, Op.12, No.2; Mozart: Violin Sonata No.26, K.378; Bartok: Violin Sonata No.2, Op.94; Prokofiev: Violin Sonata No.2, Op.94
19.00 Music from Ilan (part 2)
19.30 Youth Programme
20.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.3, Op.12, No.3; Mozart: Violin Sonata No.27, K.379; Bartok: Violin Sonata No.2, Op.94; Prokofiev: Violin Sonata No.2, Op.94
22.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.4, Op.23; Mozart: Violin Sonata No.28, K.454; Bartok: Violin Sonata No.2, Op.94; Prokofiev: Violin Sonata No.2, Op.94

SUNDAY

Arthur English
TV, 22.30

TV

EDUCATIONAL:
8.15 School Broadcasts 15.00 Everyman's University: 20th Century Democracies and Dictatorships 16.00 Barrett (part 1) 16.25 Sunsum Street 17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 Little House on the Prairie: Chicago
18.20 Story Time
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.33 Samir's Kitchen
19.00 Weekly News Magazine
HEBREW PROGRAMMES resume: 20.00 with a news roundup
20.02 Pride of the Yankees
20.25 Encounter Underground — nature film
21.00 Mabat Newsreel and Overseas News
21.40 Inside China: The Newest Revolution
22.30 Wayne and Albert — drama about a youth and his grandfather, starring Arthur English and Keith Joyce
23.30 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.30 (JTV 3) Nature film 19.00 News in French 19.30 News in Hebrew 20.00 News in English 20.30 Three's Company 21.00 Basteller: Empire 22.00 News in English 22.15 Madame Bovary
MIDDLE EAST TV (From T.A. serels):
13.00 Good News 13.30 Westbrook Hospital 14.00 Another Life 14.30 700 Club 15.00 Afternoon Movie 16.30 Spiderman 17.00 Popeye 17.15 Flying House 18.00 Laredo 19.00 Cultural 20.00 Theatre Showcase 21.00 News In Review 21.30 Evening Cinema 22.54 700 Club

VOICE OF MUSIC

6.02 Musical Clock
7.07 Corelli: La Follia (Michaela Petri; Lucerne Festival Strings)
7.30 Schubert: 5 Minuets and 6 Trios for Strings; Schuman: Cello Concerto (Lynn Harell, Cleveland, Mariner); Manuel Infante: 3 Andalusian Dances; Gershwin: Excerpts from Porgy and Bess; Sullivan: Pineapple Poll, ballet
9.30 Rachmaninoff: Piano Concerto No.3 (Alexis Weissenberg, Paris, Bernstein); Arthur Foot: Sonata; Mozart: Piano Quartet No.1, K.493 (Previn: Schreier, Prayer (Jeremy Baker; Schreier, Fischer-Dieskau, Baker, Previn); Jacob: Three Ballet Rhapsody (Vienna Philharmonic, Mackerras); Sibelius: Scherzo
12.00 The Wind Quintet of the JSO — Taffanel: Quintet; Harsolt: Jacobs: Quintet; Fine Partial; Ibert: Trois Pieces
13.05 Musical Greetings
15.00 Youth Concert with the Israel Chamber Orchestra, Robin Wissel-Levy, conductor and communator
16.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.5, Op.24 (Spring); Mozart: Violin Sonata No.32, K.454; Bartok: Violin Sonata No.1, Op.21; Debussy: Violin Sonata
17.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.7, Op.30, No.2; Mozart: Violin Sonata No.35, K.454; Bartok: Violin Sonata No.2, Op.94; Prokofiev: Violin Sonata No.2, Op.94
19.00 Music from Ilan (part 2)
19.30 Youth Programme
20.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.10, Op.96; Bartok: Violin Sonata No.2; Prokofiev: Violin Sonata No.2, Op.94
22.30 Recital — Gehar and Zihar Peleg: Beethoven: Violin Sonata No.9, Op.47 (Kreutzer); Bruckner: Symphony No.9 (New York, Bernstein)

SATURDAY

Paul Eddington
TV, 23.15

TV

ARABIC-LANGUAGE programme:
17.00 News roundup
17.33 Cartoons
17.40 The Phoenix
18.30 Family Magazine
19.00 Entertainment
19.30 News
HEBREW PROGRAMMES begin at 20.00 with a programme for the end of the Sabbath
20.30 Three's Company: Chrissy's New Love
21.00 Mabat Newsreel
21.30 Mabat Sport
22.30 The A-Team — Action series starring George Peppard: The Out-of-Towners
23.15 Yes Minister — comedy series set in the offices of a cabinet minister. Starring Paul Eddington, Nigel Hawthorne and Derek Fowlds: The Bid of Nails
23.40 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Benson 21.10 St. Elsewhere 22.00 News in English 22.15 Strike Force
MIDDLE EAST TV (From T.A. serels):
16.00 Athletics in Action. 16.30 Sports 18.30 International Sportsweek 21.00 Evening at the Pops 22.00 Cultural Special

VOICE OF MUSIC

7.11 L. Mozart: Symphonic burlesque; Handel: In Praise of Harmony; Mozart: Piano Concerto, K.503, in C major (Alfred Brendel); Prokofiev: Classical Symphony (Chicago, Giulini); Tartini: Violin Concerto in A minor (Szeryng); La Mer (Cleveland, Georg Szell)
9.00 Music Quiz
10.00 The Jerusalem Symphony Orchestra — Haydn: Symphony No.96 (Kazuhiro Koizumi); Ben-Haim: Piano Concerto (Arie Vardi); Dembitsky: clarinet Aharon Harlap); Bloch: Shelomo, Rhapsody for Cello and Orchestra (Misha Maisky, Uri Segal); Bartok: Concerto for Orchestra (Uri Segal)
12.00 Eddie Sauter
12.30 Bach-Stokowski-Valentin, alto; with Jonathan Zak, piano — Wolf: 3 Songs; Noam Sheriff: 6 Nocturnes; Brahms: 3 Songs; Ilona Vincze, piano — Bach: Prelude and Fugue in F-sharp minor; Haydn: The Golden Path, book one; Liszt: Scenes from Goethe's Faust
13.30 Gounod, Romeo and Juliet, complete opera (with Nicolla Frem, Franco Corelli; Robert Cardona; A. Lombard conducting)
17.00 Burney's Travels through Europe
19.00 Music from Ilan (part 2)
19.30 Youth Programme
20.30 The Israel Flute Quartet: Quartet, Op.33, No.1: Mozart: Haydn Quartet No.1, K.464
21.05 My Concert
22.30 The Israel Flute Quartet: Quartet, Op.33, No.2; Mozart: Haydn Quartet No.2, K.370; Quartet, Op.33, No.3; Mozart: Haydn Quartet No.3, K.285b; Quartet, Op.33, No.4; Mozart: Haydn Quartet No.4, K.298

FRIDAY

James Stewart
TV, 21.15

TV

EDUCATIONAL:
8.15 School Broadcasts 14.00 Kibbutzim
14.30 Everyman's University: The Common Market
ARABIC-LANGUAGE programme:
17.00 News roundup
17.02 Arabic film
19.30 News
20.15 Weekly News Magazine
21.15 The Flight of the Phoenix. Robert Aldrich's 1966 film stars James Stewart, Richard Attenborough and Peter Finch
JORDAN TV (unofficial):
13.00 Candid Camera 14.00 Tucker's Witch 16.15 Knight 2000 18.00 French Hour 18.30 (JTV 3) Cosmos 19.30 News in Hebrew 20.00 News in Arabic 20.30 Benson 21.10 Reilly 22.00 News in English 22.15 Remington Steele
MIDDLE EAST TV (From T.A. serels):
13.00 Shape-Up 13.30 Westbrook Hospital 14.00 Another Life 14.30 700 Club 15.00 Afternoon Movie 16.30 Incredible Hulk 17.00 Popeye 17.30 Super Book 18.00 Laramie 19.00 Bonanza 20.00 Good News 20.30 Another Life 20.45 Magazine Zero One 21.00 News in English 22.00 Tales of the Unexpected 22.30 Crown Court 23.00 News Summary 23.30 Special WKRP Cincinnati 21.30 Father Murphy 22.30 High Chaparral 23.20 700 Club 23.42 News Update

VOICE OF MUSIC

6.02 Musical Clock
7.07 Mendelssohn: Songs Without Words
8.30 Bach-Stokowski: Chaconne for Orchestra; Beethoven: Triple Concerto (Szeryng, Rostropovich, Ashkenazy, Bernstein); Stravinsky: Pulcinella (Marriner)
12.00 Dmitri Shostakovich plays his own piano compositions; Marcel Moyse, flute plays Mozart: Concerto for Flute and Harp, K.299 (with Lillian Kraus)
13.00 Concert in Honour of Hamesh Jacobey's 75th birthday
14.00 Have a Good Weekend
16.00 Youth Programme
16.30 Bach-Stokowski: Chaconne for Orchestra; Beethoven: Triple Concerto (Szeryng, Rostropovich, Ashkenazy, Bernstein); Stravinsky: Pulcinella (Marriner)
19.00 Famous Artists in Historical Recordings: Jan Kubelik, violin; Rafael Kubelik, conductor; Liszt: Hungarian Fantasy; Paganini: Violin Concerto No.1; Wieniawski: Violin Concerto No.2; Bach: Violin Concerto in A minor; Mozart: Violin Concerto No.3, K.216; Mozart: Violin Concerto No.4, K.218; Mozart: Violin Concerto No.5, K.219; Mozart: Violin Concerto No.7, K.271a

Greek church plan hits snag

Solomon Skes

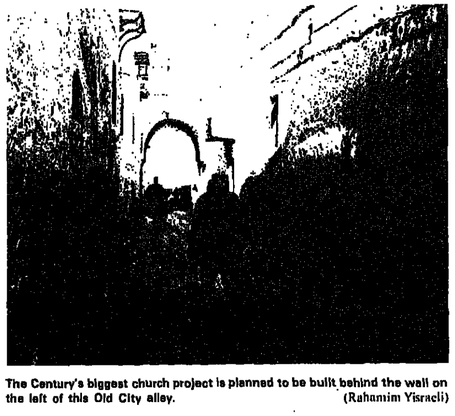
A city planning body this week approved a major church building project in the Old City without demanding the up-to-date documentation required of all builders, *In Jerusalem* learned.

The project for a church, Holy Synod chambers and offices for the Greek Orthodox patriarchate was approved by the subcommittee on planning and construction on Monday. The project is one of the largest undertaken by a church within the walls of the Old City this century. It covers 10,000 square metres of floor space and includes what architects described as "a really magnificent church."

The problem is that the planners did not append an up-to-date surveyors map. Deputy Attorney General Yoram Bar-Sela, an expert in building law, said this week that legally all plans for new building must be submitted with a surveyor's map drawn in the last six months. This requirement ensures that the body giving planning approval knows what is happening in the area, he said.

In Jerusalem has learned that the map submitted with the church's plans is old and undated.

Uri Ben-Asher, head of the city's urban planning division, confirmed that the map is "more than six months old." But he said that an up-to-date map need only be submitted when the plans are deposited for public inspection and the filing of any objections, which in this case will be before the district planning committee meets. Members of the subcommittee asked about the church's plan, said they saw "nothing wrong with it." They described it as "quite small."



The Century's biggest church project is planned to be built behind the wall on the left of this Old City alley. (Rahamim Yisraeli)

The plan is indeed small compared to a previous one drawn up by the church about two years ago. That plan called for what one source termed a "grandiose structure."

City officials then advised the church that the large plan had no chance of being approved by the relevant committees. They also told the church that some regard must be paid to preserving existing buildings on the site in Greek Patriarchate Street.

New plans were drawn up by architect Jean-Pierre Sorava and Council members said that they do try to preserve existing buildings. But they also call for the demolition of a set of magnificently domed-rooms built in the Turkish period. These "cannot be duplicated," one source said.

The proposed demolition prompted former district archeologist Amos Kloner to write to the city engineers department demanding that the arches be preserved.

But the Soraya plans have been approved, and they call for entirely new building above ground-floor level. While the outer shell of the ground floor will be preserved, the domed halls inside will be wrecked, according to the plans.

The plans now proceed to the local planning committee, i.e., the city council, which has before it the subcommittee's recommendation that it forward them to the district committee. It was not yet clear at press time whether the local committee is empowered to approve the plans without an up-to-date surveyor's map.

Open season on Aguda

Solomon Skes

Aguda is out in the cold, and it looks like an open season on the party's three members on the city council. The final formal step, which increased Agudat Yisrael's isolation, was Shlomo Zalman Druk's two-man Ponlei Agudat Yisrael faction joining Mayor Teddy Kollek's coalition.

The Aguda's isolation was especially apparent when the faction's leader, Meir Porush, came up with a motion for the Agenda at Sunday's council meeting, proposing a reduction in municipal rates (arnona) for the city's *haredi* (ultra-orthodox) population.

Porush's argument was that the *haredim* get less municipal services and so should pay less rates. Mayor Kollek, in the chair, reacted angrily saying the motion constituted "incitement." "You don't represent the *haredim*, you represent Agudat Yisrael and its interests," he told Porush.

But the rub was that the formal municipal answer to Porush came from Rabbi Ze'ev Nissim from the Sephardi Tora Guardians, which broke away from the Aguda before the elections. Rejecting Porush's notion, Nissim said that he personally arranges, under the aegis of municipal regulations, *arnona* discounts for scores of yeshiva students. Nissim thus implied that it is the STG and not the Agudu who have the municipal goodies to hand out.

And Druk, before the vote on his joining the coalition, also rejected Porush's motion. Druk was unanimously elected to get the municipal water portfolio.

Another factor that could be embarrassing for the Aguda, in view of their assertion that *haredim* get substandard municipal services, is a letter written to Mayor Kollek by another Aguda council member, Rabbi Simha Bunim Klein. In this letter, dated February 17, Rabbi Klein, used enthusiastic language to thank the municipality for it's "blessed" activity in the department which awards discounts on the *arnona*.

Kollek's One Jerusalem coalition now has 23 members out of the 31-person council. Aguda is alone on the opposition benches with the Likud, and Viva Sivan of Tadir-Matzad.

The Likud quite often side with One Jerusalem on issues concerning secular-*haredi* relations, and Sivan indicated a long time ago that she would like to join the coalition, thus putting Aguda in many ways out in the cold.

Hotels on holiday high

Bernard Josephs

Jerusalem's hoteliers are looking forward to a bumper spring with Jewish and Christian visitors from abroad crowding into the capital for Pessah and Easter.

Despite the generally gloomy outlook for Israel's tourist industry, local hotels say that bookings are already up on last year's — in one case, by 20 per cent — and they forecast even better times ahead.

Several said they had full bookings for March and April; one reported that demand was also heavy for June.

At the Jerusalem Tower, sales manager Avi Lanlado said that last year, his hotel had an 85 per cent occupancy rate. But, he continued, "This year we are full and the forecast is that we will stay that way right through the holidays."

Lanlado said the improvement was due to the exploitation of new tourism markets — such as South Africa — and to an increase in the number of visitors from West Germany.

The Morish, which has just increased its size from 170 to 300 rooms, is expecting to be 95 per cent full over the holidays, compared with 82 per cent last year. Said sales manager Rahel Fox: "The situation is improving fast. It is especially encouraging when you consider that we have nearly twice as many rooms to fill as we had last year."

The Hilton's sales manager, Shmuel Barkan, said his establishment is expecting bookings to increase by 20 per cent from last year's occupancy rate of 63 per cent.

The main reason for this, Barkan explained, is the steadier political situation in the region and improvements in the U.S. and western European economies.

"Mind you," he added, "such things are delicate. For instance, the bombing in Jerusalem (Tuesday's blast in Jaffa Road in which 21 people were injured) can affect the situation."

"We are absolutely full," was how a spokesman at the Plaza described the situation. "Pessah is already fully booked — as it was last year. Most of our guests at this time are Orthodox Jews from the U.S. and they come back to us year after year," he said.

Sales manager Nava Bibi, at the King David, was full of enthusiasm for the coming season.

"It looks really good," she said. The capital's veteran hotel is already fully booked for Pessah, mostly with guests from North America."

At the Intercontinental in East Jerusalem, a favourite stopping place for Christian pilgrims, sales representative Naomi Ish-Horowicz said that, despite disappointing bookings for March, the hotel would be full from April to June.

"It is true we had expected March to be better but, on the other hand, we didn't expect to have full bookings for June. There are still one or two rooms available for that month, but much less than last year. Overall, things are definitely getting better."

She, too, pointed to the improved condition of the U.S. economy as one of the main reasons for the upswing in tourist bookings.

Arnona tangle

Judy Siegel-Itzkovich

The municipality last week placed advertisements in the press urging homeowners to pay their *arnona* property tax in one lump sum before March 5 in order to enjoy a 27 per cent discount.

But, because of a bureaucratic slip-up, many will have to wait on long lines at the city treasury near Davidka Square in order to take advantage of the arrangement.

Homeowners who in the past paid their tax by standing order at their bank received an abbreviated booklet this year, informing them how much they would have to fork out for six instalments through automatic debiting, and how much if they paid by early February.

Many people hesitated to pay in a lump sum a few weeks ago — despite the promised 33 per cent discount — because the inflation rate made it more reasonable to pay by instalments. But then the announcement was made of Knesset plans to link *arnona* payments to the index after April 1, thus forcing taxpayers to fork over a larger sum every month.

The tax bill that is due by March 5, with the 27 per cent discount, was not included in the booklets of those who previously paid by standing order. This reporter found that banks refused to make the simple calculation of taxes due, suggesting: "Oh, you'll have to go to the municipality to pay and to cancel their standing order."

Thus, to enjoy the 27 per cent discount, you will have to queue up at the treasury department of the municipality, probably taking off time from work. Remember to cancel your standing order while you're there, or you'll end up paying twice.

THE JERUSALEM POST IN JERUSALEM

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Scene at Jaffa Road — shortly after the bombing on Tuesday. (Rahamim Yisraeli)

Boutique bombing

Police slam foolhardy crowds

Robert Rosenberg

In the Russian Compound office of the police suppers, they were shaking their heads yesterday and saying, "Jerusalemites will never learn."

The two Russian-made grenades that exploded in Jaffa Road on Tuesday morning didn't take any lives, though they injured 21 people. Lives could have been lost however when, while sappers worked at disarming another two grenades found at the site, hundreds of pedestrians gathered around to watch the operation.

The snarled traffic and the curious passers-by made life difficult for Sgan Nitzav Avraham Schwartz, head of operations for the Jerusalem Police.

He said: "If I had one wish, it would be that whenever there is such an incident, everybody would just go home and let us do our work."

In the sappers' office there was disappointment that past calls to the public to stay out of the way during such incidents had apparently not been effective.

Meanwhile, Tat Nitzav Rahamim Comfort, head of the Jerusalem police, repeated his call for the public to be on the alert for suspicious objects.

Letters to In Jerusalem

WE WRITE in response to Dr. Penchas' letter in *In Jerusalem* (24.2.84), in connection with Myra Noveck's article "Abortion Runaround."

While we appreciate the complex issues involved in abortion in general and the situation in Jerusalem in particular, there are several points in Dr. Penchas' letter to which we would like to respond.

There seems to be some confusion between "medical" and "non-medical" abortions. An abortion carried out for medical reasons is one where continuation of the pregnancy endangers the health of mother and/or fetus. To argue that such cases "take up beds, staff and operating-room time which are urgently needed for other medical procedures" seems, therefore, illogical.

A "non-medical" abortion (as defined by law in the case of minors, extra-marital pregnancies, incest, etc.) may not appear to have high medical priority, and the fact that only two of the five major Jerusalem hospitals perform such abortions inevitably creates a heavy caseload. We understand too that abortion arouses personal and professional dilemmas on the part of the medical staff involved. Nevertheless, as long as we have an abortion law, there should exist the means for its effective implementation.

Dr. Penchas talks of the "implication that Hadassah charges $250 per abortion" as being "misleading," yet goes on to verify that this sum — two days' hospitalization fee — is indeed charged for termination of pregnancy at Hadassah.

While we appreciate that Hadassah-Ein Kerem considers two days' hospitalization to be "medically necessary," we would point out that most other hospitals in and outside Jerusalem (including Hadassah-Mount Scopus) do not appear to agree with this. Some perform the procedure on an out-patient basis in a matter of hours, with no evidence of increased post-operative complications. In addition, one day's hospitalization would be beneficial in reducing the pressure on hospital facilities.

Finally we are disappointed that Dr. Penchas did not relate to one of the crucial issues of pregnancy termination — the time factor. We have, in different settings, counselled many women whose requests for legal abortion have been accepted by the Hadassah Ein Kerem committee, yet who were still waiting several weeks later for the abortion to be performed. Most of these women were directed to hospitals outside Jerusalem; some chose the risks of illegal abortion rather than those of further delay; a few reached, by default, the stage of second trimester abortion.

Emotional and psychological issues notwithstanding, the serious medical implications of delaying termination of pregnancy are well documented. Given Dr. Penchas' concern about the standard of medicine at Hadassah, we remain hopeful that he will address himself to eliminating, or at least minimizing, such delays.

JANET BAUMGOLD,
Pregnancy counsellor
RUTH BENDER
Shilo Pregnancy Service

THIS IS in reply to the article "Only human" which appeared in *In Jerusalem* of Friday, February 24.

The middle-aged man in a blue raincoat on bus Number 7, spoke about getting rid of the Arabs in Israel. The bearded chap sitting next to him answered "Arabs are human." An elderly woman revealed the blue numbers on her arm and said "There was a time when people considered Jews less than human."

The bearded chap seems to be ignorant of the fact that Hitler and his Nazi followers were also human. The elderly woman should be able to comprehend the fact that if Hitler and his few human followers were killed at the start, her arm would not be numbered.

Biologically being human, does not stop our enemies from slaughtering us if given the chance. The only logical thinker was the man in the blue raincoat.

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Capital Calendar

Friday, March 2

9 a.m. — *Ethical insights into the portion of the week* with Rabbi A. Carmell, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
10 a.m. Dr. Lipman lectures on *Tora and Consciousness* Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
2 p.m. — Light classical music and folksongs, Jerusalem Theatre.
2 p.m. — Temple Mount and Ophel Archaeological Excavations, (also Mondays and Wednesdays). Meet inside Dung Gate.
2p.m. — Jerusalem Women's Softball Players, practice Sacher park. Details: Sandy, 672136.
2 p.m. — Israel Trail Blazers Running Club. Entrance Sacher Park below Wolfson Buildings. Details: 810163.
5.30 p.m. — Sabbath Service. Har-El Progressive Synagogue, 16 Shmuel Hanagid Street.
9.30 p.m. — Film *Soldier in Blue*. Tzavta. 38 King George St.

Saturday, March 3

7 a.m. — Bicycling in Jerusalem. Meet Zion Square. Details 817136.
8.15 a.m. — Young adult minyan, Young Israel Centre, 28 Shmuel Hanagid Street.
9.30 a.m. — Morning service Har-El Progressive Synagogue, 16 Shmuel Hanagid Street.
11 a.m. Concert Recital, Tzavta, 38 King George St.
11.30 a.m. *Punch and Judy*. Train Theatre Liberty Bell Garden.
4.30 p.m. — Seuda Shelishit, with a discussion on the Chumash led by Rabbi B. Horowitz, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
5.30 p.m. — *Jewish Tradition and Human Rights*. The Proponents of Humanistic Judaism. Tzavta, 38 King George St.
8 p.m. — Opening of art exhibition *Still Lives* by Joseph Hirsch, Ella Gallery, 1 Tura St., Yemin Moshe.
8 p.m. *The Day After*, American TV film on nuclear holocaust. 6 Hahistadrut St. Reservations: 853089 after 9.30 p.m.
8.30 p.m. — *Composers introduce Themselves*, series with Haim Alexander. Tzavta, 38 King George St.
8.30 p.m. — Musical Melave Malka, for Women Only, Tofutah OU/NCSY Israel Centre, 10 Straus Street.
8.30 p.m. — *Much Ado About Nothing* Jerusalem Theatre.
8.30 p.m. — Special Concert: *Composers on Composers*. Israel Museum.
9 p.m. — Melave Malka, Diaspora Yeshiva Band, Mt. Zion Centre, near King David's Tomb.
9 p.m. — *The Best of Shalom Aleichem*, live performance in English, King David Hotel.

Sunday, March 4

9 a.m. — Daily (Sunday to Thursday); Rabbi B. Horowitz discusses *The Philosophy of the Maharal* Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
10 a.m. — Daily (Suaday to Thursday); lecture on *Prayer*, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
10 a.m.-2 p.m. — Daily (Sunday to Thursday); Open Eye Jerusalem Science Centre "Hands On" science museum, National Library Building, Givat Ram Campus, Hebrew U.
11 a.m. — Guided tour in English, Israel Museum.
12 noon — Lecture on *Talmud Pesachim* Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
3 p.m. — Guided tour in English of the archeology galleries, Israel Museum.
3.30 p.m. — Children's film *Changes* — *The Million Dollar Dog*. Israel Museum.
3.45 p.m. — *Basic Life Motifs* — lecture&discussions with Dr. Y. Fogelman, OU/NCSY Israel Centre, 10 Straus Street.
5.30 p.m. — Daily (Sunday to Thursday); Light classical and folk music on the piano, Jordan Lounge, Luromme Hotel.
6 p.m. — Daily (Sunday to Thursday); Rabbi Glazerson lectures on *Hebrew Mysticism* Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
6 p.m. — Prof. Ira Robinson lectures on *Canadian Regional Development*, Malersdorf Faculty Club, Mount Scopus Campus, Hebrew University.
6.45 p.m. *Midrash and Jewish Theology seen through Kohrler Rabbah*, Dr. Chaim Pearl, Centre for Conservative Judaism, 2 Agron Street.
7 p.m. — Midrash classes in Hebrew, Ramot Zion Synagogue, French Hill.
7 p.m. — Hebrew lecture series *How to put Jewish Law Into Practice*, Ramot Zion Synagogue, French Hill, Information: 816303.
7.45 p.m. — Israeli folk dancing with instructor, Lobby Lounge, King Solomon Sheraton Hotel.
8 p.m. — Women's Study Circle, Nechama Greisman reveals *Insights On the Book of Exodus*. Beit Chana-Chabad, 19 Ezra Street (off Yehezkel).
8 p.m. — *Jewish Folklore and Thought*, English language study group, Ramot Zion Synagogue, 68 Bar Kochba Street, French Hill. Details: 816303.
8 p.m. — Four-lecture mini series on *Shitei Kat — The Tribes of Israel* with Rabbi David Ebner, OU/NCSY Israel Centre, 10 Straus Street.
8 p.m. — For women only. Ashira sings original songs in English, OU/NCSY, Israel Centre, 10 Straus St.
8.15 p.m. — *Tora and Peace* lecture, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
8.30 p.m. — Ariadana Japanese Folklore Troupe, Jerusalem Theatre.
8.30 p.m. — Jewish Religious Philosophy, course in English, Ramot Zion Synagogue, French Hill, Details: 816303.
8.30 p.m. — Philip Bakra lectures in French on *The Jewish Workers' Movement Past and Present in the Diaspora and Israel*, Tzavta, 38 King George St.
9 p.m. — Sun.-Thurs. inclusive, Jazz with the Victor Fonnarov Trio, 9th Gate Bar, Jerusalem Plaza.

Monday, March 5

7 a.m. Daily (Mon.-Thurs). Progressive egalitarian minyan Har-El Synagogue, 16 Shmuel Hanagid.
10 a.m.-7 p.m. — Bazaar of knitwear, basketwear and clothing, Institute for the Blind, 8 Haim Pick St., Kiryat Moshe.
2 p.m. — Women's drama class with Andrea Liti, OU/NCSY Israel Centre, 10 Straus Street. Registration 246206.
2.30 p.m. — AACI Seniors regular Monday afternoon programme of games and handicrafts followed by talk on *League for Family Right* given by Lynn Sharon and Sylvia Mandelbaum, Moadon Hasholeh, 9 Alkalai Street.
3.30 p.m. — Overeaters Anonymous, Judy 816672; Ida 811616.
4 p.m. — *The Wind in the Willows*. Train Theatre, Liberty Bell Garden.
4.30 and 9 p.m. — Music and dance, Diaspora Yeshiva, Mount Zion.
6 p.m. — Reading Hebrew newspapers with Ze'ev Shifman, Centre for Conservative Judaism, 2 Agron.
7 p.m. — Rotary Club, King David Hotel.
7 p.m. — Hebrew for Hebrew speakers, with Zev Shifman, Centre for Conservative Judaism, 2 Agron St.
7 p.m. — AACI Ha'Emtsaim games night. Details: Flana, 666243.
8 p.m. — Women's study circle. Rabbi Shmuel Greisman reviews *Current Talks and Teachings of the Lubavitcher Rebbe*. Beit Chana-Chabad, 19 Ezra Street. Details: 817174.
8 p.m. — Hebrew University Forum Centre for Conservative Judaism, 2 Agron Street.
8 p.m. — *Ron Sukenick*, Fulbright writer-in-residence at The Hebrew University, will read selections from his works at the American Cultural Centre, 19 Keren Hayesod St.
8 p.m. — Prof. Bezalel Narkis lectures in Hebrew on *Hanukkiot of Salonika*, van Leer Institute.
8 p.m.— *Tora and Its Relevance*, study of the weekly portion that way, with Dr. Y. Fogelman, OU/NCSY Israel Centre, 10 Straus Street.
8.15 p.m. — Lecture on Habad Husidim, Jerusalem Academy of Jewish Studies, 8 Hayeshiva Street.
8.30 p.m. — Alcoholics Anonymous. Alcoholics Rehabilitation Centre, 24 Hapalmach Street.
8.30 p.m. — *The Lost Women of Troy*. Jerusalem Theatre.
8.30 p.m. — Yoga and meditation. Tzavta, 38 King George St.

Tuesday, March 6

10 a.m. — Portion of the week with Rabbi Moshe Rose, Israel Council of Young Israel, 28 Shmuel Hanagid.
11.15 a.m. *Shir Hamaalot* with Rabbi Elihu Marcus, Young Israel Centre, 28 Shmuel Hanagid Street.
2 p.m. — Women's class in creative Jewish singing with Ruth Muller, OU/NCSY Israel Centre, 10 Straus Street.
3.45 p.m. — Jewish Ethics and Standards: in-depth study in *Pirkei Avot* with Chaim Eisen OU/NCSY Israel Centre, 10 Straus St.
4.30 p.m. — Guided tour in English, Israel Museum.
5.15 p.m. — Hebrew literature course in Hebrew with Esther Tishbi, Centre for Conservative Judaism, 2 Agron St.
5.30 p.m. — Rabbi A.S. Zaoui, lectures in Hebrew on Job, Har-El Progressive Synagogue, 16 Shmuel Hanagid Street.
6 p.m. and 8.30 p.m. — Film *Annie Hall* Israel Museum.
6.30 p.m. *Paving the Way for the Third Temple* home study group Details Rhoda Elovatz 632664.
7 p.m. — Selected readings from Mammonides, Centre for Conservative Judaism, 2 Agron Street
7.30 p.m. — Jerusalem Scrabble Club, YMCA, King David Street.
7.30 p.m. AACI Ha'Emtsaim cookery club Details: Chanah 711870.
8 p.m. — Rabbi Yosef Green examines *The Book of Daniel* as narrative and revelation. Centre for Conservative Judaism, 2 Agron.
8 p.m. — Rabbi Gershon Avison discusses Halacha with the Women's Study Circle. Beit Chana-Chabad, 19 Ezra Street. Details 817174.
8 p.m. — Tora in the Modern World, lecture series conducted in conjunction with Jerusalem College of Technology. OU/NCSY Israel Centre, 10 Straus Street.
8 p.m. Basketball NBA Game of the Week. Sponsored by Jerusalem Sports Hall of Fame, 6 Hahistadrut Street. Details 853889 after 9.30 p.m.
8 p.m. — Rabbi N. Lewin presents lecture series on *Jewish Prayers and Blessing* OU/NCSY Israel Centre, 10 Straus Street.
8 p.m. — For women only, lecture series by Moshe Kaplan on faith and redemption in our times. OU/NCSY Israel Centre, 10 Straus St.
8 p.m. — Alanon (families of alcoholics) Alcoholics Rehabilitation Centre, 24 Hapalmach Street.
8 p.m. *Kuzari* basic Jewish philosophy, with Shmuel Straus, OU/NCSY Israel Centre, 10 Straus Street.
8 p.m. — Prize giving award ceremony for Spanish language poetry and prose competion. Casa Argentina, 3 Antebi Street. Details 223766.
8.15 p.m. — *Question on Judaism* with Rabbi Marcus, Young Israel Centre, 28 Shmuel Hanagid Street.
8.30 p.m. — Jerusalem Symphony Orchestra, Jerusalem Theatre.
8.30 p.m. — Afro-Caribbean Dance Happening with Nereu Bat-Kochba, Tzavta, 38 King George St.
9 p.m. — Round-table discussion, Dan's Academic Singles Club, 56 Sderot Herzl.
9 p.m. — *Kuzari* studies in basic Jewish philosophy with Sammy Straus OU/NCSY Israel Centre 10 Straus Street.
9 p.m. — Israeli folklore, ICCY, 12a Emek Refaim Street.
9 p.m. *Woman on a Glass*, Train Theatre, Liberty Bell Garden.
11 p.m. — Discotheque, Khan Club.

(Continued on page VI)

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RACER — 10-speed racer for sale, good condition. $75, 715892 (h), 241433 (o).
WILD COW — skin $90, Danish rocking chair $65, record player $50; radio-tape $80; plus curtains, encyclopedia ("Michal," etc. 665669
BOOKS, DOLLS — Large collection of romance books and stuffed animals, all in excellent condition. 638153.
CLEAN CLOTHES — Friedman super biomatic washing machine in very good condition. 638151, not Shabbat.
TOUCH! — Fencing equip, including foil, sabre, suit, mask, glove and bag for sale. Almost new. All for $100. 666170.
SIDEBOARD — In excellent condition, South African timber, $100. 252174
ALL SORTS — Aminach bed, tv table, round table, kitchen cabinet shelves, beanbag chair, leisure chair ($1000), all-wood chair as good as new $80. 667662.
ASSORTED — automotive tools for the do-it-yourself-er. Red radio flyer wagon, all new. Under $100 Messages 718201, 137.
COOLD POINT — American Hotpoint refrigerator in very good condition. $50. 632337.
MISCELLANEOUS — Household items, cosmeticians lamp, baby dressing table. Come for bargains. 852706, 852034.
JUICY — Completely new juice extractor accessory of Oster kitchen centre. $70, 724416, not Shabbat.
MENSWEAR — Man's suit, new, semi-sport model, beige herringbone pattern Jacket Amer. Size 40, medium. Trousers 38x28. $60 (cost $125). 521516, not Shabbat.
BOILING POINT — Hot water dispenser, instant, nearly boiling, suitable fur tea, coffee. New in carton. $100 or best offer. 422293, not Shabbat.
TV — B/W large, used, good condition. Phillipa 664567.

WANTED

KITTIES — Reasonable prices requested from a loving family wishing to adopt adorable, pure-bred Siamese kittens. 225689.
SWITCH IT — Exchange of English portable typewriter for Hebrew typewriter, or any offers. 814236.
HELP — I lost my prescription sunglasses in Geula, 663766, not Shabbat.
PLL BUY IT — Whether it's towels, sheets, blankets, guilts, stainless steel pots, beds, lamp, duralex dishes, filing cabinet. 520672, eves
TRIPPING — I would like to meet a partner (f) for a pleasant, mutually planned trip. Write to Isaac, P.O.B. 10341, Jerusalem.
SITTER — Cat and/or house-sitter needed in Rehavia, Apr.6- May 5, references required, Andy, 242306 or 667592.
TUBE — TV, b&w, wanted, second-hand, up to $50. Russel, 717463.
PARK-GOER — Responsible woman to take 18-month-old to park in a.m. Wendy, 531908, not Shabbat.
ETCH-A-SKETCH — If you don't know what it is, you don't have it. If you do, I want to buy it. 859882
TRAVEL WITH — Travelling companion wanted. Friendly, warm, for 1-2 months in Europe. Leaving mid-Apr. Let's talk, 222463.
VOLUNTEER — Drivers required once or twice a week for an hour to take handicapped, aged people to day-care centre or home. Details 271584.
INSTANT GRANNY — for large, loving family to babysit with infant and give lunch to school children twice a week (your choice of days). 271584.

PERSONAL

GOLD — bracelet with coin (of great sentimental value) was lost in Rehavia on Shabbat 18.2.84. Finder please call 635720.
YELL? — Embarrassed by your accent when you speak English? Individual attention can bring satisfactory results. 632664.
SWEETHEART — From 10 to 80. Ten years this month and our love has not decade.
STAR GAZER — Astrology course featuring in-depth character analysis. Small group. Experienced teacher. Dalia, 423052.
PET LOVERS — The Movement for Life needs good people who want to stop needless suffering of animals. 635457, 699722, 411385 or 416912.
WILLIAM WORDSWORTH — you don't have to be, to join a bi-weekly poetry circle. Only requirements, a poem and a helpful word. 535681.
HIS PLACE — Coffee and conversation. Can G-d dwell in a synagogue? Does he want sacrifices at his house? Rhoda 632664.
SINGLE PARENTS — working group starting shortly (in Hebrew). Nomi 528425.
KIPPA CALL — A disabled person in a wheelchair left his kippa behind when he and his friend who was helping him got off the number 15 bus in Jaffa Road on Saturday night. Feb. 18. We have it. 721943.
MANHATTAN — Day School NYC alumni in Israel. Send name, address and year graduated to Faverman, Merkaz Klita, Mevaseret Zion.
ZVI — You're the kind of man that everyboy looks up to and wants to be.
QUIET — about his patio, if one in ten could be so brave I would never hate again. Yoni
HITCH HIKE — Need ride to south Tel Aviv. Daily and early. Will split gas. 665360, not Shabbat.
MEN ONLY — Ben Yeshiva experienced masseur/healer. 522904, not Shabbat.

SERVICES

OH BABY! — Lamaze birth preparation courses. Also get back into shape post natal exercises. Arlene 520212.
BLUE RIBBON — Accountant trained ex-London secretary invites English typing jobs at home. Billie 723391.
MOVE IT! — Creative movement, Tai Chi Chun, parent-child movement class. 221582, 716048, 664996.
JOINT IS JUMPING — Wanted, qualified jazz exercise teacher. Group, location available. Applicants or participants. Rachel Gray 420717.
TIP TAP — No job too small. Only whole encyclopedias too big for crack English typist at home on prolonged maternity leave. 811954.
OLE! — Translator from English and Portuguese to Spanish. Nestor Disenfeld. 673271, 671697.
EZRA — Association assists families with new babies. Help us with childrens' clothing in good condition. 224044, weekdays.
STITCH — sewing, mending and altering done. Yanna 714208.
EDITING — will revise or proofread any English prose. Reasonable rates. Paul 232530.
EXPECTANT — ASPO trained Lamaze instructor offering childbirth course. 420504.

TEACHERS

READING, WRITING — Patient American teacher/journalist will help you and your children with reading, writing and comprehending newspapers. Flexible hours. 632684.
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Capital Calendar

Friday, March 2

9 a.m. — *Ethical insights into the portion of the week* with Rabbi A. Carmell, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
10 a.m. Dr. Lipman lectures on *Tora and Consciousness* Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
2 p.m. — Light classical music and folksongs, Jerusalem Theatre.
2 p.m. — Temple Mount and Ophel Archaeological Excavations, (also Mondays and Wednesdays). Meet inside Dung Gate.
2 p.m. — Jerusalem Women's Softball Players, practice Sacher park. Details: Sandy, 672136.
2 p.m. — Israel Trail Blazers Running Club. Entrance Sacher Park below Wolfson Buildings. Details: 810163.
5.30 p.m. — Sabbath Service. Har-El Progressive Synagogue, 16 Shmuel Hanagid Street.
9.30 p.m. — Film *Soldier in Blue*, Tzavta, 38 King George St.

Saturday, March 3

7 a.m. — Bicycling in Jerusalem. Meet Zion Square. Details 817136.
8.15 a.m. — Young adult minyan, Young Israel Centre, 28 Shmuel Hanagid Street.
9.30 a.m. — Morning service Har-El Progressive Synagogue, 16 Shmuel Hanagid Street.
11 a.m. Concert Recital, Tzavta, 38 King George St.
11.30 a.m. *Punch and Judy*. Train Theatre Liberty Bell Garden.
4.30 p.m. — Neuda Shelishit, with a discussion on the Chumash led by Rabbi B. Horowitz, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
5.30 p.m. — *Jewish Tradition and Human Rights*, The Proponents of Humanistic Judaism, Tzavta, 38 King George St.
8 p.m. — Opening of art exhibition *Still Lives* by Joseph Hirsch, Ella Gallery, 1 Tura St., Yemin Moshe.
8 p.m. *The Day After*, American TV film on nuclear holocaust. 6 Hahistadrut St. Reservations: 853889 after 9.30 p.m.
8.30 p.m. — *Composers Introduce Themselves*, series with Haim Alexander, Tzavta, 38 King George St.
8.30 p.m. — Musical Melave Malka, for Women Only, Tofaah OU/NCSY Israel Centre, 10 Straus Street.
8.30 p.m. — *Much Ado About Nothing* Jerusalem Theatre.
8.30 p.m. — Special Concert: *Composers on Composers*, Israel Museum.
9 p.m. — Melave Malka, Diaspora Yeshiva Band, Mt. Zion Centre, near King David's Tomb.
9 p.m. — *The Best of Shalom Aleichem*, live performance in English, King David Hotel.

Sunday, March 4

9 a.m. — Daily (Sunday to Thursday); Rabbi B. Harowitz discusses *The Philosophy of the Maharal* Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
10 a.m. — Daily (Sunday to Thursday); lecture on *Prayer*, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
10 a.m.-2 p.m. — Daily (Sunday to Thursday); Open Eye Jerusalem Science Centre "Hands On" science museum, National Library Building, Givat Ram Campus, Hebrew U.
11 a.m. — Guided tour in English, Israel Museum.
12 noon — Lecture on *Talmud Pesachim* Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
3 p.m. — Guided tour in English of the archaeology galleries, Israel Museum.
3.30 p.m. Children's film *Champs — The Million Dollar Dog*, Israel Museum.
3.45 p.m. — *Ratzle Lifle Motifs* — lecture/discussions with Dr. Y. Fogelman, OU/NCSY Israel Centre, 10 Straus Street.
5.30 p.m. — Daily (Sunday to Thursday); Light classical and folk music on the piano, Jordan Lounge, Laromme Hotel.
6 p.m. — Daily (Sunday to Thursday); Rabbi Glazerson lectures on *Hebrew Mysticism* Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
6 p.m. — Prof. Ira Robinson lectures on *Canadian Regional Development*, Mafersdorf Faculty Club, Mount Scopus Campus, Hebrew University.
6.45 p.m. *Midrash and Jewish Theology seen through Kohelet Rabbah*, Dr. Chaim Pearl, Centre for Conservative Judaism, 2 Agron Street.
7 p.m. — Midrash classes in Hebrew, Ramot Zion Synagogue, French Hill.
7 p.m. — Hebrew lecture series *How to put Jewish Law Into Practice*, Ramot Zion Synagogue, French Hill, Information: 816303.
7.45 p.m. — Israeli folk dancing with instructor, Lobby Lounge, King Solomon Sheraton Hotel.
8 p.m. — Women's Study Circle, Nechama Greisman reveals *Insights On the Book of Exodus*, Beit Chana-Chabad, 19 Ezra Street (off Yehezkel).
8 p.m. — *Jewish Folklore and Thought*, English language study group, Ramot Zion Synagogue, 68 Bar Kochba Street, French Hill Details: 816303.
8 p.m. — Four-lecture mini series on *Shavat Kah — The Tribes of Israel* with Rabbi David Ebner, OU/NCSY Israel Centre, 10 Straus Street.
8 p.m. — For women only. Ashira sings original songs in English, OU/NCSY, Israel Centre, 10 Straus St.
8.15 p.m. — *Tora and Peace* lecture, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
8.30 p.m. — Ariudona Japanese Folklore Troupe, Jerusalem Theatre.
8.30 p.m. — Jewish Religious Philosophy, course in English, Ramot Zion Synagogue, French Hill, Details: 816303.
8.30 p.m. — Philip Bakra lectures in French on *The Jewish Workers' Movement Past and Present in the Diaspora and Israel*, Tzavta, 38 King George St.
9 p.m. — Sun.-Thurs, inclusive, Jazz with the Victor Fonnarov Trio, 9th Gate Bar, Jerusalem Plaza.

Monday, March 5

7 a.m. Daily (Mon.-Thurs). Progressive egalitarian minyan Har-El Synagogue, 16 Shmuel Hanagid.
10 a.m.-7 p.m. — Bazaar of knitwear, basketwear and clothing, Institute for the Blind, 8 Haim Pick St., Kiryat Moshe.
2 p.m. — Women's drama class with Andrea Lit, OU/NCSY Israel Centre, 10 Straus Street, Registration 246206.
2.30 p.m. — AACI Seniors regular Monday afternoon programme of games and handicrafts followed by talk on *League for Family Mandelbaum*, Mondon Haoleh, 9 Alkalai Street.
3.30 p.m. — Overeaters Anoaymous, Judy 816672; Ida 811616.
4 p.m. — *The Wind in the Willows*, Train Theatre, Liberty Bell Garden.
4.30 and 9 p.m. — Music and dance. Diaspora Yeshiva, Mount Zion.
6 p.m. — Reading Hebrew newspapers with Ze'ev Shifman, Centre for Conservative Judaism, 2 Agron.
7 p.m. — Rotary Club, King David Hotel.
7 p.m. — Hebrew for Hebrew speakers, with Zev Shifman, Centre for Conservative Judaism, 2 Agron St.
7 p.m. — AACI Ha'Emtsaim games night. Details: Elana, 666243.
8 p.m. — Women's study circle. Rabbi Shmuel Greisman reviews *Current Talks and Teachings of the Lubavitcher Rebbe*, Beit Chana-Chabad, 19 Ezra Street. Details: 817174.
8 p.m. — Hebrew University Forum. Centre for Conservative Judaism, 2 Agron Street.
8 p.m. — *Ron Sukenick*, Fulbright writer-in-residence at The Hebrew University, will read selections from his works at the American Cultural Centre, 19 Keren Hayesod St.
8 p.m. — Prof. Beralel Narkiss lectures in Hebrew on *Hanukkiot of Salonika*, van Leer Institute.
8 p.m. — *Tora and Its Relevance*, study of the weekly portion that was, with Dr. Y. Fogelman, OU/NCSY Israel Centre, 10 Straus Street.
8.15 p.m. — Lecture on Habad Hasidim, Jerusalem Academy of Jewish Studies, 8 Hayeshiva Street.
8.30 p.m. — Alcoholics Anonymous. Alcoholics Rehabilitation Centre, 24 Hapalmach Street.
8.30 p.m. — *The Last Women of Troy*, Jerusalem Theatre.
8.30 p.m. — Yoga and meditation. Tzavta, 38 King George St.

Tuesday, March 6

10 a.m. — Portion of the week with Rabbi Moshe Rose, Israel Council of Young Israel, 28 Shmuel Hanagid.
11.15 a.m. *Shir Hamaalot* with Rabbi Elihu Marcus, Young Israel Centre, 28 Shmuel Hanagid Street.
2.30 p.m. — Women's class in creative Jewish singing with Ruth Muller, OU/NCSY Israel Centre, 10 Straus Street.
3.45 p.m. — Jewish Ethics and Standards: in-depth study in *Pirkei Avot* with Chaim Eisen OU/NCSY Israel Centre, 10 Straus St.
4.30 p.m. — Guided tour in English, Israel Museum.
5.15 p.m. — Hebrew literature course in Hebrew with Esther Tishbi, Centre for Conservative Judaism, 2 Agron St.
5.30 p.m. — Rabbi A.S. Zaoui, lectures in Hebrew on Job, Har-El Progressive Synagogue, 16 Shmuel Hanagid Street.
6 p.m. and 8.30 p.m. — Film *Annie Hall* Israel Museum.
6.30 p.m. *Paving the Way for the Third Temple* home study group. Details Rhoda Elovitz 632nb4.
7 p.m. — Selected readings from Maimonides, Centre for Conservative Judaism, 2 Agron Street.
7.30 p.m. — Jerusalem Scrabble Club, YMCA, King David Street
7.30 p.m. AACI Ha'Emtsaim cookery club. Details: Chanuah 711870.
8 p.m. — Rabbi Yosef Green examines *The Book of Daniel* as narrative and revelation. Centre for Conservative Judaism, 2 Agron.
8 p.m. — Rabbi Gershon Avison discusses Halacha with the Women's Study Circle. Beit Chana-Chabad, 19 Ezra Street. Details 817174.
8 p.m. — Tora in the Modern World, lecture series conducted in conjunction with Jerusalem College of Technology. OU/NCSY Israel Centre, 10 Straus Street.
8 p.m. Basketball NBA Game of the Week. Sponsored by Jerusalem Sports Hall of Fame, 6 Hahistadrut Street. Details 853889 after 9.30 p.m.
8 p.m. — Rabbi N. Lewin presents lecture series on *Jewish Prayers and Blessing* OU/NCSY Israel Centre, 10 Straus Street.
8 p.m. — For women only, lecture series by Moshe Kaplan on faith and redemption in our times. OU/NCSY Israel Centre, 10 Straus St.
8 p.m. — Alanon (families of alcoholics) Alcoholics Rehabilitation Centre, 24 Hapalmach Street.
8 p.m. *Nazarl* basic Jewish philosophy, with Shmuel Straus, OU/NCSY Israel Centre, 10 Straus Street.
8 p.m. — Prize giving award ceremony for Spanish language poetry and prose competition. Casa Argentina, 3 Antebi Street. Details 223766.
8.15 p.m. — *Questions on Judaism* with Rabbi S. Baum, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.
8.30 p.m. — Jerusalem Symphony Orchestra, Jerusalem Theatre.
8.30 p.m. — Afro-Caribbean Dance Happening with Nerea Bat-Kochba, Tzavta, 38 King George St.
9 p.m. — Round-table discussion, Dan's Academic Singles Club, 56 Sderot Herzl.1
9 p.m. — *Nazarl* studies in basic Jewish philosophy with Sammy Straus OU/NCSY Israel Centre 10 Straus Street.
9 p.m. — Israeli folklore, ICCY, 12a Emek Refaim Street.
9 p.m. *Woman on a Glass*, Train Theatre, Liberty Bell Garden.
11 p.m. — Discotheque, Khan Club.

(Continued on page VI)

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COOLER — Ameor 14 fridge, 5 years old, 2-door, 1 stars. Less than $100. 369589
CARRY IT — Portable electric typewriter, SCM 250 volt. Barely used, good condition, reasonably priced. 527982
WARM UP — 2 English kerosene heaters. Valor-Vectrov MK2. One new, one used. 765758, not Shabbat
BOTTOMS UP — Set of 6 hand-crafted wine goblets. Unique, great conversation pieces. 600643
RACER — 10-speed racer for sale, good condition $75. 715892 (h), 241433 (w).
WILD COW — skin $80; Danish rocking chair $65, record player $50, radio-tape $40; plus curtains, encyclopedia "Michel," etc. 665609
BOOKS, DOLLS — Large collection of romance books and stuffed animals, all in excellent condition. 638153.
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ASSORTED — automotive tools for the do-it-yourself-er. Red radio flyer wagon, all new. Under $100 Messages 718201, 137.
COLD POINT — American Hotpoint refrigerator in very good condition. $50. 632337.
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JUICY — Completely new juice extractor accessory of Oster kitchen center. $70, 724416, not Shabbat.
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VOLUNTEER — Drivers required once or twice a week for an hour to take handicapped, aged people to day-care centre or home Details: 271984.
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VELL? — Embarrassed by your accent when you speak English? Individual attention can bring satisfactory results. 632664
SWEETHEART — From BJ to BJ. Ten years this month and our love has not decade.
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HIS PLACE — Coffee and conversation. Can G-d dwell in a synagogue? Does he want sacrifices at his house? Rhoda 632664.
SINGLE PARENTS — working group starting shortly (in Hebrew). Nomi 528425, not Shabbat.
KIPPA CALL — A disabled person in a wheelchair left his kippa behind when he and his friend who was helping him got off the number 15 bus in Jaffa Road on Saturday night, Feb. 18. We have it. 721943.
MANHATTAN — Day School NYC alumni in Israel. Send name, address and year graduated to Faverman, Merkaz Klita, Mevasseret Zion.
ZVI — You're the kind of man that every boy looks up to and wants to be.
QUIET — about his pain, if one in ten could be so brave I would never hate again. Yoni
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Coining it in

Bernard Josephs makes a mint of it.

The country's biggest money maker is a small factory housed in a dingy building next door to the Jerusalem railway station, in Abu Tor.

Only the rolls of barbed wire atop its boundary wall, and the stricter-than-usual security check for visitors, offer an indication of what goes on within. This is the country's mint, where a daily stream of five and 10 shekel coins is produced to fill the nation's pockets.

Making money is a noisy business. The coin presses, which stamp the familiar engravings on our money, hiss and slam constantly. And the sound of thousands of coins being poured from one container to another is deafening.

Binyamin Baruchi has worked at the mint for 20 years. But he has no idea how much money he has made: "Must be millions." Meanwhile he pushed a tube full of bronze disks, about to become five shekel pieces, into the stamping machine.

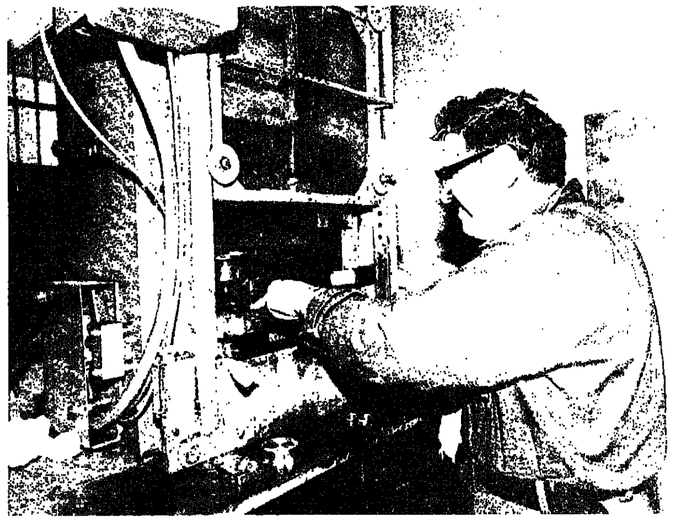
"One thing is for sure," he added, "the more I make the less it's worth."

Not all the coins produced at the mint are the kind you carry in your pocket. Commemorative coins and medals for the government's Coins and Medals Corporation (CMC) also are made there.

At the moment, the mint is putting out a limited run (100,000) of the 22 carat gold Arthur Rubinstein coin. Each coin carries an impression of the Picasso portrait of the musician and is worth IS72,500.

It is through the corporation that the mint takes part in the national export effort. Said CMC Director-General Eliezer Shiloni: "We not only earn around $3 million a year in export revenue, we also provide coin collectors abroad with a connection with Israel. You could say we are metalic ambassadors."

Shiloni said the CMC has received letters from collectors the world over. Israeli commemorative coins are bought by people afar afield as Japan and Communist China. Apart from the regular gold coins produced annually for Rosh Hashana and Independence Day, a wide range of special medals to mark historic events and to honour major personalities are made.



'The more I make the less it's worth...' Busy at the Government Mint. (Zoom 77)

In 1980, the Jabotinsky medal proved so popular that it led to a doubling of CMC exports for that year. Another highly popular medal is Jerusalem of Gold. The reverse side of the medal has the name of Jerusalem printed in 20 different languages. But that wasn't enough for one American collector who wrote to Shiloni and complained that it was not printed in Polish. "I guess we just forgot," said a CMC executive.

The corporation's latest venture is to produce necklaces from coins. The new line has been running since September and, said Shiloni, it looks like it's becoming a big seller.

Capital Calendar

(Continued from page IV)

Wednesday, March 7

9.30 a.m. — AACI Seniors, regular Wednesday exercise and games programme followed by lecture by Dr. Morris Mandel — *A Bintele Brief*. ICCY 12 Emek Refaim Street.

10 a.m. — *Aggada* with Rabbi Sholem B. Kowalsky. Young Israel Centre, 28 Shmuel Hanagid Street.

11 a.m. — Guided tour in English, Israel Museum.

11.15 a.m. — *Siblings in the Bible*, with Aaron Batt. Young Israel Centre, 28 Shmuel Hanagid Street.

1 p.m. — Rotary Club, YMCA, King David Street.

2 p.m. — Symposium in Hebrew on anti-Zionism in the Soviet Union Today, Room 503 Maierstorf Faculty Club, Mount Scopus.

3 p.m. — Studies on the Sabbath laws with Phil Chernofsky, OU/NCSY Israel Centre, 10 Straus Street.

3.30 p.m. — Children's film: *Champs — The Million Dollar Dog*. Israel Museum.

4 p.m. — The Adam and Gideon Weller Talmud Circle, Dr. Tuvia Friedman, Centre for Conservative Judaism, 2 Agron Street.

4 p.m. — Prof. Adrian Sinfield lectures in English on *Poverty, Privilege and Impact of Welfare*, Room 283, School of Social Work, Hebrew University, Mount Scopus.

4 p.m. — *Survey of the 613 Mitzvot* by Phil Chernofsky. OU/NCSY Israel Centre, 10 Straus Street.

4 p.m. — Story-telling hour in English for children. Ruth Youth Wing, Israel Museum.

4.30 p.m. — Israel Trail Blazers Running Club, Sacher Park, details: 810163.

5.15 p.m. — Hebrew for Hebrew speakers and reading of Hebrew Newspapers with Ze'ev Shifman, Centre for Conservative Judaism, 2 Agron.

5.30 p.m. — Itzhak Klinl lectures in Hebrew on *Jeremiah* Hur-El Progressive Synagogue, 16 Shmuel Hanagid Street.

7 p.m. — The Book of Deuteronomy with Rabbi Elhanan Meirovich, Centre for Conservative Judaism, 2 Agron Street.

7.15 p.m. — Overeaters Anonymous, YMHA, Herzog Street. Details, Judy 816672 (evenings)

7.30 p.m. — AACI Ha'Emtsalm Bingo. Details: Sid 661743.

8 p.m. — Special screening: *The Story of Writing*, written and narrated by Donald Jackson, the Queen's scribe, Israel Museum.

8 p.m. — *50 Gates of Understanding*, lecture series conducted by Rabbi Yitzhak Ginsburg, Israel Centre, 10 Straus Street.

8 p.m. — Video forum — film documentary on *The Beatles*. Details: 249532.

8.15 — Duplicate bridge, Diplomat Hotel.

8.15 p.m. — Rabbi M. Goldbloom lectures on *The Path of the Just*. Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.

8.30 p.m. — Jerusalem Symphony Orchestra. Jerusalem Theatre.

8.30 p.m. — *A Night of Brahms* with audience participation, Tzavta, 38 King George St.

9 p.m. — Hassidic music with the Diaspora Yeshiva Ensemble, Mount Zion Cultural Centre Auditorium.

Thursday, March 8

10.30 a.m. — Gemara shiur on *Marsechet Pesachim*, Young Israel Centre, 28 Shmuel Hanagid Street.

3.30 — Overeaters Anonymous. Details: Judy, 816672 (evenings.)

4 p.m. — *The Path Behind the Shadow*, Train Theatre, Liberty Bell Garden.

5.30 p.m. — Jack Paskoff leads an English course in the study of the weekly Tora portion, Hur-El Progressive Synagogue, 16 Shmuel Hanagid.

7 p.m. — Tora portion of the week with Rabbi Benjamin Hollander, Centre for Conservative Judaism. 2 Agron Street.

7 p.m. — Rabbi Dr. Samson R. Weiss lectures on *Prophecy in the view of the Rishonim*, OU/NCSY Israel Centre.

8 p.m. — AACI Young Adults, information evening on housing rights. Moadon Haoleh, 9 Alkalai St.

8 p.m. — Rabbi Berel Shur discusses *The Philosophy of Habad*. Women's Study Circle. Beit Chana-Habad, 19 Ezra Street. Details: 817174.

8 p.m. — Video Forum — Film: *Lord of the Flies*, followed by discussions on *Concepts of Good and Evil*. Details 249532.

8.15 p.m. — *Ramchal's Kabalistic and Philosophical Perspective of the World* with Rabbi David Aron, OU/NCSY Israel Centre.

8.15 p.m. — Rabbi S. Cramer lectures on *Kohelet*, Jerusalem Academy of Jewish Studies, 8 Rehov Hayeshiva.

8.30 p.m. — Jerusalem Coffee Club, music evenings and social 25-35 age group. Details 532052, 251680, 532849.

8.30 p.m. — Jerusalem Symphony Orchestra, Jerusalem Theatre.

8.30 p.m. — Discussion on *The Talmud Movement in Russia Today* with former refuseniks and recent visitors to the Soviet Union, OU/NCSY Israel Centre, 10 Straus St.

8.30 p.m. — The romance composers — Mendelssohn, Schubert, Schumann, Dvorak, Brahms — excerpts by Cilla Grossmair, soprano, and Benjamin Oren, pianist. Tzavta, 38 King George St.

8.30 p.m. — *The Movement for Life*, discussion on preventing cruelty to animals. Details 635457, 699722, 411385.

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Consuming Interest

Flying the Coop

Inflation is biting into Supermarket Cooperative dividends.

Barbara Amouyal

The two per cent quarterly dividends received by Jerusalem Cooperative members on purchases in Supermarket branches may hardly be worthwhile to people contemplating membership, suggests Minna Givton, consumer activist and long-time member of the cooperative.

But others — regular shoppers at the 19 Supermarket branches in the Jerusalem area — argue that they buy their groceries in any case at Supermarket stores, so whatever they gain in the form of dividend returns is an added bonus.

Says Esther Rosenfeld, a satisfied lifetime Cooperative member, "I paid IS100 three years ago for a lifetime membership. For that one-time payment, which today amounts to nothing, I'm still getting a two per cent discount on all my shopping at Supermarket branches."

At present, each Coop member (except those who shop at the downtown store, beneath the Hamashbir) has all Supermarket receipts stamped by the cashier, upon showing his or her card. After a three-month period, the member submits all stamped receipts to the Coop's head office in French Hill. After processing and paperwork, the member finally receives his or her two per cent returns.

"But think what inflation has done to our two per cent returns!" exclaims Givton. "After a five-month waiting period, we're not even getting a quarter of a per cent on our original purchases!"

Givton and other Coop members have suggested that the returns awarded to all members should be given on the spot, so as to avoid this situation. After the bill is totalled, they suggest, the two per cent should be substracted automatically.

Simha Rotem, director-general of the Jerusalem Cooperative, agrees that this suggestion is valid and says that groundwork has already been laid for on-the-spot dividend payments. However, he admits, "it's a slow process. At present, only one Supermarket branch is equipped to handle such a transaction.

"At our town centre branch, we have the new electronic scanning equipment, so there such a suggestion is feasible. But in our other branches, we simply are not able to process on-the-spot dividend payments."

Says Rotem, "Eventually, we'd like to bring out a plastic card with a magnetic strip — similar to Isracard — that can be used interchangeably at any of our 19 branches."

Membership policy and privileges are other bones of contention among the members and representatives of the Cooperative's *moreshan*, or representative council.

Givton, an elected member to the Cooperative's council representing Beit Hakerem, insists that "membership policy clashes with the very meaning of the term 'cooperative.' You'd think they'd make efforts to attract as many members as possible — share the wealth — but instead it's all kept pretty well under wraps."

But Rotem disagrees. "We assume that Coop membership is a thing of public knowledge, and don't feel the need to campaign actively in order to attract members.

"We place all news of membership meetings and other information relevant to members on the information boards appearing in every Supermarket branch."

Notices appearing on such information boards are written in Hebrew only. While Rotem "sympathizes with the difficulty of new immigrants to understand such notices," he insists that its not at all feasible to print such notices in the many mother-tongues of Jerusalem olim.

Today, a one-time payment of IS5,000 buys a lifetime share in the Jerusalem Cooperative, enabling the bearer to a two per cent return on all Supermarket purchases, a five per cent discount at Hamashbir Lazarchan, and the privilege of electing people to the *moreshan*.

Every three years, the Coop's general membership (numbering approximately 8,000) selects its council representatives. Each Supermarket branch is represented by area, and each area has two or three elected representatives serving on the council.

But questions arise as to the meaning of "representation." Lois Bar-Ya'ackov, *moreshan* member and representative of the largest Supermarket branch (town centre), readily admits that she is powerless to influence decisions directly affecting consumers.

"The *moreshan* meets only once a year, and all we really do is review decisions made during the past year," she explains.

She illustrates with an example of the "Expenses" listed on Cooperative balance-sheets: "No detailed information is given here; everything is listed in one lump sum. So we have no idea what percentage is actually used for constructive expenses (development and the like) and what percentage is used for wasteful trips abroad."

Bar-Ya'akov maintains that a tremendous disparity exists between management and membership.

"The consumers carry no weight on this *moreshan*. When we suggest a plan that would greatly benefit the consumers, they always tell us, 'We'll refer this request to the board,' and that's the end of it."

But Rotem denies any allegations of inadequate consumer representation. He insists that all suggestions submitted by the representative council are seriously considered by the seven-member board that meets weekly to plan operations.

"Good consumer relations are very high on our list of priorities," says Rotem. "Sometimes, however, we must act out of managerial considerations, and this right is guaranteed to us in our constitution."

Several complaints have been made by residents of the Old City's Jewish Quarter, where a Supermarket opened but closed down after a short while. They contend that the Supermarket was closed down because it was not profitable. "What happened to the idea of cooperative service?" asks Ruth Minkor, a resident of the Quarter.

Rotem explained that what had, in fact, opened in the Jewish Quarter was nothing more than a grocery store.

"Every Supermarket branch must have three complete departments — fruit and vegetables, meat and fish, and grocery store *(makolet)* goods. The shop in the Jewish Quarter didn't meet these standards because there was just not enough space. In order to operate a proper Supermarket outlet, we are demanding at least 500 square metres of usable space."

Rotem answers charges about closing Supermarkets if they're proven unprofitable.

"We opened a huge branch in Beit Shemesh in order to service the residents there. For many years we operated at a loss. Only recently has this branch started to come out of the red. We'll be opening another branch in Ma'alei Adumim, hopefully before Pessah, and we don't expect to turn a profit for many years."

Regarding consumer complaints, Rotem invites any customer to register a formal complaint in the form of a letter to the main offices in Givat Shapira in French Hill.

"I'm sure its frustrating to complain directly to the branch manager. Often they may be too busy to handle complaints with tact," he says. "I make it a point to investigate each complaint received, and often we may adjust policy accordingly."

All Supermarket branches usually sell their goods at the same prices, and offer the same specials. Sometimes, however, prices may be marked down in more depressed neighbourhoods as a customer service. For example, Supermarket branches in Kiryat Menachem and Beit Shemesh may offer products at lower prices than those at the French Hill or Beit Hakerem branch. Does this mean that the difference is made up by residents of the more affluent neighbourhoods?

"We have a standard price list for all Supermarket branches. If we decide to lower the price of a certain item in the less-developed areas, then it's taken out of a special fund — something like a subsidy," Rotem explains.

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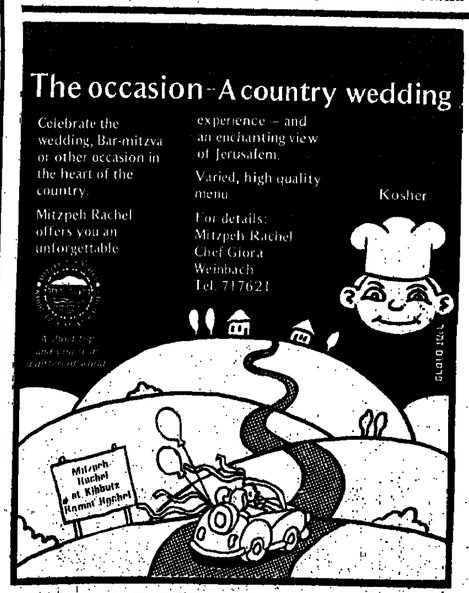
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Sport

Hapoel on the brink

Capital's Cinderella team faces financial collapse

By Philip Gillon
Sports Editor

If Betar Jerusalem can be described as the fairy princess of Jerusalem soccer, although a somewhat capricious one, Hapoel Jerusalem is certainly the capital's Cinderella. Unfortunately, there are few signs of any fairy godmother arriving to help the poor thing to get out of her cinders in the corner.

Last year Hapoel were relegated from the National League to the second division, after years of struggle to avoid such a setback. Relegation is not necessarily a descent into Avernus: teams can drop and rise again without losing their fervour of their fans. Betar survived the humiliating experience without a reduction in either their glamour or support.

But Hapoel have not done so. One of the remarkable things about the team is that it still somehow commands a few hundred dedicated supporters.

These loyalists have come to know each other, call each other by their first names and to appreciate each other's feeble witticisms at the expense of the players.

But times are so bad that the management only have one ticket office and one entrance gate when Hapoel play at home in the YMCA ground: they cannot afford to print posters or tickets giving the names of opponents.

"At home in the YMCA ground" – that phrase betrays the real cause of the illness that is plaguing Hapoel nigh unto death. They are very much *not* at home at YMCA. For years and years their home ground was in the Katamon. Then Mayor Teddy Kollek, in what he himself considers to be the greatest mistake of his years of administering the city, persuaded Hapoel to relinquish Katamon for a dream of a great stadium. Ever since they have sought a ground, a home, a self-image and an identity.

Admittedly, the city paid Hapoel a vast sum for the real estate, a sum so great as to boggle the imagination. Yet today Hapoel is so beset with money troubles that it is in danger of being bankrupted by the government for back taxes. It has had to sell two of its best players to defray expenses.

Where did all those billions of shekels go? Well, to where did the $5b. lost by Israelis on the stock exchange disappear? Where do flies go in the winter-time? Where are the snows of yester-year?

At present Hapoel are about halfway in the second division. Three weeks ago, coach Nini Bargig announced that the team had to win their next three games, one away and two at home, if they were to retain any hope of promotion. Since then they have lost 0-2 at home, and have drawn 2-2 away with the bottom team in the league, so Bargig's hopes must have evaporated.

The spirit is so bad that the veteran players have said that they will play for nothing until the end of the season – provided they are given free transfers to go elsewhere in search of fame and fortune next year.

There is one bright spot in all this darkness: Bargig is blooding several young players in the team. Hapoel has a very good youth side, and these youngsters may yet prove the stars of the future. Soccer enthusiasts with long memories recall that Bobby Charlton and George Best, two of the greatest players of all time, cost Manchester United nothing; they came up from the junior ranks.

At present the side is built around Ali Othman, the captain and central defender, as veritable rock of Gibraltar – but a rock that is being eroded by wave after wave pounding against it. In the forward line there is another veteran, Avraham (Benda) Ben-David, an old-style goal-hungry opportunist, who has scored the second highest number of goals in the second division.

Badly missed are Mario Zachowitsky, the Argentinian immigrant goalkeeper, sold to Beersheba, and Zion Mirili, the attacking left back who is making such a difference to Maccabi Haifa.

Mordechai Weizman and Yishai Ben-Aroush, the new goalkeepers, are like the curate's egg – good in patches. They have a long way to go before they can equal the brilliance of Zachowitsky. A team unsure of its goalkeeper is naturally at a great disadvantage.

Two of the exciting young prospects are Yasir Asayag, a forward, and Zion Ohion, a defender. Asayag, a teenager who is so slight that he looks about 12-years-old, has wizard ball control. If he develops physically, he may prove to be one of the finds of Israeli soccer.

There is a real danger that the team may collapse because of its financial and management crises. Its one great supporter is Uzi Bar-Am MK, but it is by no means certain that he can keep the wolf from the door. One 12-year-old fanatical supporter of Hapoel said to me: "Every day, when I read the sports pages of the papers, I am terrified that I'll find news that Hapoel have gone bankrupt or have given up in despair.

Is there a fairy godmother in the house?

Betar Jerusalem's coach, David Schweitzer, and the management are so perturbed by the deterioration in team-fan relations, that they plan to hold a special session in the Edison Theatre, at which fans will be invited to fire questions and express their anxieties to management and players. Full details will be announced.



Hapoel Captain Ali Othman

Taking the plunge

By Judy Siegel-Itzkovich

Looking like a giant mushroom on a hill to those passing over the Bethlehem-Jerusalem road, the balloon means money to the members of Kibbutz Ramat Rahel. They erected it to turn their swimming pool into a year-round recreation centre.

Hundreds of people came to the opening ceremony on Monday night; leaving the cool night air to enter the 27-degree warmth of the balloon. Manufactured in the U.S. and sold here by the Kochav Hatzafon company, the balloon covers 625 square metres of water plus an additional 300 metres for lounging pool watchers. A massive hot-air fan keeps the balloon inflated 24 hours a day. In case of electricity blackout, a generator takes over.

Yosef Angel, treasurer of the 130-member kibbutz just outside city limits, told the guests that they hope to earn $1.5 million this year from recreation and sports facilities they provide at Ritzpe Rahel.

After a homemade buffet outside the kibbutz restaurant, guests — including Ofira Navon, wife of the former president and their son Erez; the Education Ministry's Dan Ronnen; former Knesset clerk Netanel Lorch; and prime ministerial adviser Harry Hurwitz — entered the balloon by revolving door. Youngsters of Hapoel Jerusalem performed a water ballet complete with flippers, balloons and floats. Following was a series of competitions that pit Israeli Olympic team swimmers against top amateurs from Finland and West Germany.

The kibbutz says that it received a permit for erecting the balloon from the district planning committee and was thus able to provide the winter swimming facilities, unlike the Laromme Hotel inside the city, which had to take its balloon down due to municipality pressure. The city fears that such balloons will grow like mushrooms and clash with the landscape.

The kibbutz is selling subscriptions for the pool until the end of the winter season (the end of April) ranging from $80 for a single to $150 for a couple, and through October ranging from $260 for a single (not Shabbat) to $525 for a couple (including Shabbat). A first and second child is $55 (not Shabbat) and $100 (including Shabbat). The third and additional child is $35 (not Shabbat) and $60 (with Shabbat).

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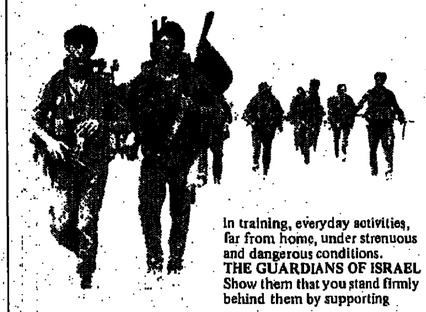
JEWISH CINEMATHEQUE
"The Boys from Brazil" A science-fiction thriller. The attempts of Neo-Nazis to conquer the free world. Starring: Laurence Olivier, James Mason, Gregory Peck, Lili Palmer. Dir.: Franklin J. Schaffner. The film is in English with Hebrew subtitles. Screenings: Sun., March 4 and Wed., March 7 at 8.30 pm.
Admission Fee: IS300; for members of Friends Association: IS200.
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EVENTS
– "The artistic contribution of German Jewry to European culture 1918–1938". A study evening.
Participants: Dr. Avner Bahat, Dr. Edina Meyer, Gershom Schocken.
Moderator: Dr. Uri Rapp.
Monday, March 5 at 8.30 pm.

Beth Hatefutsoth is located on the campus of Tel-Aviv University (Gate 2), Klausner St., Ramat-Aviv; Tel.: 03-425161. Buses 13,24,25,27,45,49,74,79,274.

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THESE ARE times which try men's souls, so it was very reprehensible, in the light of the news, to roar with laughter as I did while watching several comedies in the past week. My unbridled conscience naturally reminded me, between every gust of ho-ho-ho, that levity is completely out of place in the Israel of 1984. My conscience insists that my moods should be so black as to make Hamlet, by comparison, seem like a ray of sunshine around the palace of Elsinore.

Pride of place among the causes of my laughter must go to last Saturday night's *Yes, Minister*. This was far and away the best episode we have had since the dedicated Jim Hacker and the equally dedicated Sir Humphrey Appleby returned to delight us.

The end to which they are both so devoted is survival, the one as a cabinet minister and the other as a permanent secretary, although they never agree as to which one of them should get the lifebelt when there is danger of the ship sinking. The means both of them use to survive are always the same — blackmail wrapped in red tape and the circuitous answer.

This week, from the time a bare handful of civil servants, picked by Sir Humphrey to go on a junket to Qumran, form an almost endless line to get on the plane, up to Jim's final stern speech to *The Guardian* reporter about the irresponsibility of the media, the film was full of uproarious situations and terrific wisecracks. Bernard, using the names of the great distillers who were insisting on Jim's presence in the communications room, was particularly funny.

The essence of a comedy series like *Yes, Minister* is that it must always deal with fantasies and should never come close to the bone. In a recent episode, Jim suffers genuine torments because he betrays one of his convictions rather than incur the wrath of the prime minister, so his wife has to console him. This was not at all funny, it only made us feel uncomfortable. So too when Sir Humphrey really has to fight to cover up a 30-year-old error. These episodes were failures. This week's was outstanding because no real moral issues were involved.

We Israeli admirers of the show are not alone in our adoration of its presentation of the political process. According to a report from London by Marcus Eliason, of the Associated Press, 33 countries are enthralled by it. Queen Elizabeth II rarely misses an episode. Nor do the prime ministers of countries as far apart as Zimbabwe and Norway.

It is not often that I find myself in complete agreement with England's premier, Margaret Thatcher, but Eliason reports that she loves *Yes, Minister* so much that she even wrote one of the episodes, and starred in it herself, parodying her stern, imperious manner as she ordered Jim and Sir Humphrey to "abolish economists" as a first step towards cutting the budget.

One thing that *Yes, Minister* achieves in England could not be duplicated here, Eliason notes that the House of Commons always empties when the show goes on the air. Our Knesset is empty, anyway, whatever show is on television.

ON PREVIOUS occasions, I have written about the disgrace of *Yes, Minister* being put on at 11.15 on Saturday nights instead of early in the evening. The theory, I suppose, is that children are still up at 8.30, and would not appreciate such sophisticated humour.

No time to laugh

TELEREVIEW
Philip Gillon

Personally, I can think of no comedy less suitable for children than *Three's Company*, with its locker-room jokes about heterosexual relations, homosexual relations, an elderly would-be nymphomaniac and an old man past it. British sniggers are inspired by *Are You Being Served?*, which is shown at 9.30 p.m., still possibly the children's hour.

I must add hastily that I laughed very heartily at both these comedies this week. My point is that, if they can be shown early in the evening, so can *Yes, Minister*.

THE COMEDY that is making me laugh the most, apart from *Yes, Minister*, is *Near Ones and Dear Ones*.

Some people have complained to me that they find the show full of predictable Israeli clichés of situation and jest. This may be true to some extent, but, of course, the same criticism can be levelled at every comedy series, even *Yes, Minister*. I do not find that the fact that the jokes are the stock-in-trade of all Israeli humorists matters to me in the slightest; for me, familiarity breeds not contempt, but expectation, affection and delight.

The script, the production, the direction and the acting are well up to the highest American and English standards. Another criticism made to me is that the actors and the studio audience labour too hard to produce roars of merriment: I question the validity of the criticism, but, even if it is valid, it applies to every show we ever see. I find that the plots vary from week to week, and avoid the great pitfall of repetition into which *Three's Company* and *Are You Being Served?* both fall.

ANOTHER source of enjoyment this week was Dr. Jonathan Miller, appearing on *The Good Hour*, where he produced some excellent wisecracks. He got off to a good start, when he was shown a copy of his book in Hebrew, by saying that he felt like Moses receiving the first illustrated edition of the Ten Commandments. His description of Jerusalem as being a religious Disneyland filled with religious junk summed up the phoniness and gimcrackery present at the holy sites of the three great monotheistic religions.

Dr. Miller's analysis of the relationship between the nervous system and humour was particularly interesting to me because of my rampant conscience's complaint that I laugh too much. He suggested that humour is the brain's response to unexpected slips in the categories of life — as an example, he quoted the *New Yorker* cartoon of a mother of a large family, living in the midst of utter desolation, being asked by a pollster whether she thought Attila the Hun was doing a good job, a middling job or a bad job.

It is a pretty theory, but I suspect that humour is the armour that enables us to survive in a world of dragons and demons. Byron put it very succinctly: "If I laugh at any mortal thing, 'tis that I may not weep."

BEFORE *Masada* began, I had been rather dreading it, because I expected to be both embarrassed and angered by another heavy, florid treatment of Jewish history, such as we had with *Golda*. Rudyard Kipling described the process, applied to England, as "jelly-bellied flag-flapping." There is something about the Jewish problem that makes American film producers go very hammy, if you'll excuse the expression in this context.

To some extent *Masada* has come down to these expectations, but it also has had some unexpectedly subtle moments. These are provided by the sub-plot of Roman intrigues and conspiracies, which enable Peter O'Toole to act the Roman procurator, Silva, as if he were in *I, Claudius*.

Peter Strauss's Eleazar is very different from the Eleazar I had expected. Apart from being a wonderful guerrilla leader — this I anticipated — he is witty, wise, tolerant and far-seeing. But my idea of the Zealots is based on Josephus, who was definitely subjective and prejudiced against them, and the rum lot we have running around and throwing stones today, so Strauss is perfectly within his rights to conceive of a different type 1,900 years ago.

MENTION of *Masada* inevitably brings me to the great tragedy of the week, Ya'acov Levinson's suicide and the aftermath, which have dominated the news and commentary programmes. On a personal note, I must say that I am amazed by the precipitate haste with which some Israelis have elected to kill themselves long before they are brought to trial or proved guilty of any wrongdoing. Cases that come to mind are Ben-Gurion's military attaché, Nehemiah Argov, who killed himself because he ran over a cyclist, who subsequently recovered completely; Avraham Ofer; and now Levinson. One feels that they should at least have given themselves a run for their money.

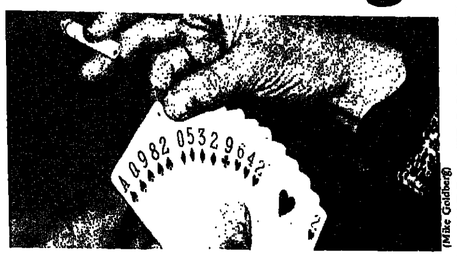
Is the explanation of this jump to the gun the fascination of the image of Masada that has dominated the imagination of Israelis as the counterpart to the image of Auschwitz? Do we as a nation suffer from a Masada complex?

On the weekend magazine, a psychologist told us that suicide can be a noble act, a salvaging of self-respect. It is significant that nobody, not even Levinson's enemies, interpreted his desperate act as a confession of guilt.

There is certainly an element of nobility, of Greek tragedy, in this fearsome end to a man who climbed to the stars. For that matter, the inevitability and irony of Greek tragedy appear to apply to the Labour Party. Just when it seemed that they could recover power from the palsied hands of the Likud, Levinson's suicide has revived the stereotype of corruption and the internal strife that cost them the last election.

WE PART this week from *Strangers*, the thriller series that could be so subtle as to defy understanding. The concluding episode was completely inexplicable and moronic, with George driving around with a KGB agent on a motorcycle, and resigning from the force to run off with Jack's wife. Nonetheless, it was a good series while it lasted. □

Name change



(Mike Goldberg)

BRIDGE/Hanan Sher

THERE WERE very few surprises at Israel's just-concluded international tournament, which inexplicably changed its name this year. The first 17 of the annual events were called the Israel Bridge *Festival;* in 1984, the 18th renewal became the Israel Bridge *Congress*.

Call it what you may, the Festival-Congress ran very true to form most of the time. Winners of the Mixed Pairs were Esti de Leuww and Yitzhak Ellenberg, both familiar faces on the local bridge scene. The three-session Philip Morris Open Pairs provided more of a surprise, when 40-year-old veteran Shaya Levit and his new partner, Danny Cohen, 23, put together a crushing 75 per cent final session to whiz past the field and capture first place. Relegated to second place were Rixi Markus of England and Leon Tintner of France, two regular visitors, while Pinhas Romik and Shmuel Lev, a long-time Israeli international pair and the early leaders, were pushed back to third.

Romik, Lev and Rixi got some measure of revenge in the Teams-of-Four. Playing on a team captained by Elyakim Shaufel, which also included Helmut Berger of Austria, they snapped back after a mediocre first day to win the event in style. Limited to 32 victory points (of a possible 60) in the first three rounds, the Shaufel team went on a rampage in the last two sessions, winning six matches and 118 of a possible 120 victory points. The only team to which Shaufel "dropped" victory points was the David Birman squad, which lost 18-2 to the winners. Birman ended up second, with 141 UP in nine matches.

The only real surprise came in the Individual, where upsets are often the order of the day. Winning that event was Itai Ben-Dor, a younger-generation Jerusalemite.

TODAY'S DEAL comes from the Congress Teams of Four. The contract at both tables was six no-trump. Let's look at the layout:

	North	
	♠ A 6 5 2	
	♡ K 10 2	
	◇ A 10	
	♣ A K J 5	
West		East
♠ J 10 9 8		♠ 7 3
♡ Q J 8 7		♡ 6 5 4
◇ K 9 3		♡ J 7 6 4 2
♣ 10 6		♣ 9 4 3
	South	
	♠ K Q 4	
	♡ A 9 3	
	◇ Q 8 5	
	♣ Q 8 7 2	

At Table One, North was the declarer in the no-trump slam, and had easy going when East opened the diamond four to South's five, West's king and North's ace. Now North had 11 tricks, and he was able to squeeze West for the 12th.

Declarer had a more difficult time at Table Two, where South played the contract. The opening lead of the jack of spades gave away nothing at all, and declarer saw that he had his work cut out for him.

Ten tricks were there for the taking — three spades, two hearts, one diamond and four clubs. But that was a long way from the slam. Of course, the spades could break evenly; but that less-than-even-chance seemed even less, considering the lead. And declarer could "find" the king of diamonds. In any event, it was not an easy hand.

Winning the queen of spades in his hand, declarer entered dummy with a club and played the diamond ten. East played low, and declarer rose with the queen. He was disappointed to see West's king, and now had to go down.

AFTER the match, South offered little apology for losing the contract. "Without a diamond lead, the hand is all on a guess," he asserted. "I could have run the diamond ten into the West hand and then squeezed West in hearts and spades. But it seemed to me that I could only make the contract if West had long spades and long hearts, so I could squeeze him. And that would mean that East had more diamonds, and therefore a better chance to hold the king."

"Not quite," responded North. "If you are going to play for the heart-spade squeeze, the hand is a laydown if the diamond honours are divided. And here's how.

"Win the spade queen in your hand and play a small diamond to the ten. If East wins the king, you are in the same position as the declarer at the other table. And if he wins the jack, West can be subjected to a repeating squeeze.

"Let him return a spade, or a diamond or a club. Declarer wins and cashes the ace of diamonds and the queen of spades, and then all his clubs, ending up in his hand." Or the last club, this is the position:

	North	
	♠ A 6	
	♡ K 10 2	
	◇ —	
	♣ 5	
West		East
♠ 10 9		Immaterial
♡ Q J 8		
◇ K		
♣ —		
	South	
	♠ 4	
	♡ A 9 3	
	◇ Q	
	♣ 8	

"West is now squeezed, and must give up the 11th trick. If he discards a heart or a diamond, it is all over. After a heart pitch, declarer cashes three hearts, ending in his hand. On the last heart, West is squeezed again, and must unguard a spade or establish the diamond queen. It is simple, and automatic. A repeating squeeze."

"I see," said North, who had seen the light. "It also works if he discards a spade. Now I cash all four spades. On the last spade I discard a heart, and poor West is squeezed again, in hearts and diamonds. Very nice. Sorry I didn't find it."

Now it was East's turn to enter the conversation. "Very nice indeed, but an alert East can still defeat the contract. He must not return a club, and diamond or a spade. A heart return may seem dangerous, if partner has the queen of hearts and declarer has the jack. The only way to beat the contract.

"After a heart return, the squeeze fails for lack of entry. If declarer wins in his hand, the same line of play forces West to give up the 11th trick in spades, but the squeeze for the 12th trick isn't there; he can perform one squeeze, but not the progressive one." □

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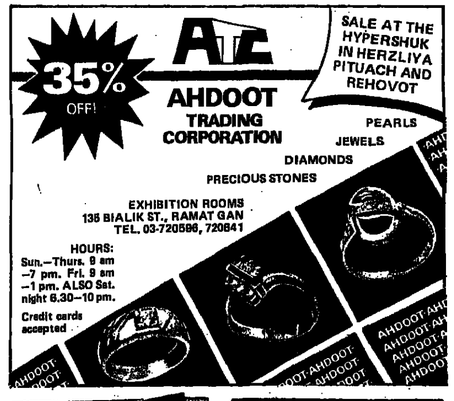
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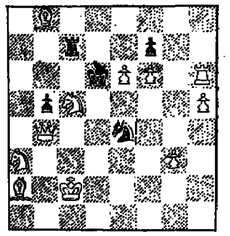
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Eliahu Shahaf

Problem No. 3162
DANIEL YITZHAKI, Haifa
The Problemist, 1956



White mates in three (11-5)

SOLUTIONS, Problem No. 3160 (Retter). 1.Qe7? Re6!; 1.Qb4? Qd4!; 1.Qc6! Qd4, Re6, d5 2.Re3, Rg4, Rg4x.

RATING LIST

LEV GUTMAN is still at the top. The just published Israel Ratings List of January 1, 1984, put out by the Israel Chess Federation, gives the following first 15 players; Lev Gutman, 2,760; Alon Grinfeld, 2,559; Yehuda Gruenfeld, 2,540; Ya'acov Murey, 2,534; Vladimir Liberzon, 2,521; Natan Birnboim, 2,509; Shimon Kagan, 2,494; Eliahu Shwidler, 2,480; Michael Marantz, 2,476; Leon Lederman 2,473; Nir Grinberg 2,458; Yair Kraidman, 2,455; Pavel Sternberg, 2,443; Amikam Balshan, 2,426; and Yitzhak Veinger, 2,414. Veteran International Master Moshe Czerniak is 37 on the list with 2,326 points, and another veteran, IM Yosef Porat, is 48 on the list with 2,290 points.

ISRAEL SEMI-FINALS

FROM the Holon semi-final tournament, here is a fine win by Yehuda Malinarski (senior master-candidate) over Michael Dicker (national master).

DICKER	MALINARSKI

1.Nf3 Nf6 2.c4 e6 3.d4 d5 4.Nc3 Be7 5.Bg5 h6 6.Bh4 Ne4 7.Be7 Qe7 8.Re1 Nc3 9.Re3 0-0 10.e3 c6 11.Bd3 Nd7 12.0-0 e5 13.de5 dc4 14.Bc4 Ne5 15.Ne5 Qe5 16.f4 Qe4 17.Qe2 Be6 18.Bd3 Qb4 19.a3 Qb6 20.f5 Bd5 21.f6 g6 22.Kh1 Rfe8 23. Qc2 Re3 24.Bg6 Rae8 25.Qf5 R3e5 26.Bf7 Bf7 27.Rg3 Kh8 28. Qf4 Rh5 29.Rg7 Qb3 30.Qc7 Rf3 31.Rg1 Rf6 32.Rg3 Qb6. White resigns.

EASTERN EUROPE

IM DANIEL CAMPORA was the easy winner of a small tournament held in a small town in Yugoslavia near Sarajevo. Campora scored 8-3 to notch his first GM norm, and finished ahead of five GMs. In second place with 7-4 came the promising young Yugoslav master G. Dizdar. He captured an IM norm without difficulty. GMs Vukic and Salovic recorded below par performances, and tied for last with Hungarian Palos.

CAMPORA	VUKIC

1.e4 c5 2.Nf3 e6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 Nc6 6.g3 d6 7.Bg2 Bd7 8.0-0 Be7 9.Re1 0-0 10.a4 a6 11.Be3 Rc8 12.Nc6 Bc6 13.a5 Nd7 14.Na4 Qc7 15.Nb6 Nb6 16.Bb6 Qd7 17.c4 f5 18.Ra3 fe4 19.Be4 Be4 20.Re4 Bf6 21.Rd3 Rc6 22.Qe2 Re8 23.b3 Re7 24.Rde3 d5 25.cd5 Qd5 26.Rd3 Rc1 27.Kg2 Qc6 28.Rd8 Re8 29.Re8 Qe8 30.Re6 Qd7 31.Re8 Kf7 32.Re3 g6 33.Qf3 Rd1 34.Rc3 Qe7. Black resigns.

SUNYE	HAZAI

1.c4 g6 2.Nc3 Bg7 3.Nf3 d6 4.g3 c5 5.Bg2 Nc6 6.0-0 f5 7.d3 Nf6 8.Rb1 h6 9.b4 g5 10.Qb3 Be6 11.b5 Ne7 12.Ne1 Qc8 13.a4 f4 14.Ba3 h5 15.Nf3 h4 16.Ng5 hg3 17.fg3 Ng4 18.Nd5 Bd5 19.cd5 Rh2 20.Ne6 Kf7 21.d4 Qh8 22.Qf3 Rh1. White resigns.

ITALIAN CHAMPIONSHIP 1983

IM STEFANO TATAI from Rome and National Master Mario Cocozza of Naples tied for first with 9½-3½ scores in the 43rd Italian Championship held in Azco. The title of champion went, on the ground of superior point quality, to Tatai, who thus acquired his eighth championship and improved upon his own previous record.

Cocozza's plucement was a big surprise, as it came at the expense of favourites IMs Bela Toth and Alvine Zichichi. His success gives him a place in the next Zonal tournament.

COCOZZA	VENTURA

1.e4 e6 2.d4 d5 3.Nd2 Nf6 4.e5 Nfd7 5.Bd3 c5 6.c3 Nc6 7.Ne2 cd4 8.cd4 f6 9.ef6 Nf6 10.Nf3 Bd6 11.0-0 0-0 12.Bg5 e5 13.de5 Ne5 14.Ne5 Be5 15.Nc3 Bc3 16.bc3 Qa5 17.Qb3 Kh8 18.Rae1 Nd7 19.Re7 d4 20.Bh6! Rg8 21.Bg7. Black resigns.

ART OF ATTACK

White — Kg1; Qg3; Rc7; Bb3, Bf4; Ng4; Pa2, b2, f2, g2, h2. (11). Black — Kg8; Qd8; Ra8, Rf8; Be7, Bf1; Nh6; Pa7, b7, d4, d5, f7, g7, h7. (14).

1.Re7! Qe7 (1. — Bd3 2.Nh6 Kh8 3.Nf7 Rf7 4.Rf7) 2.Nh6 Kh8 3.Nf5 Qf6 4.Be5 Qg6 5.Bg7 Kg8 6.Bf6! Rfd8 (6. — Rfe8 7.Nh6 Kf8 8.Qd6) 7.Ne7 Kf8. Black resigns. (Petrushin — Timoshenko, USSR, 1981).

OLD GEM

White — Kg1; Re1, Re2; Bg5; Nb3, Ne4; Pb2, d4, f2, g3, h4. (11). Black — Kd7; Rb8, Re8; Bd8; Ne7, Ng6; Pb5, c6, d6, g7, h5. (11).



1.g4! hg 2.h5 Nf8 3.Nec5 dc 4.Nc5 Kd6 5.Bf4 Kd5 6.Re5 Kc4 7.Rc1 Kd4 8.Nb3 Kd3 9.Re3x. (Lasker — Steinitz, Moscow, 1896).

ENDGAME FINESSE

White — Ke1; Qh7; Be2; Pa2, b3, c4, g2, h3. (8). Black Ke7; Qd4; Nb4; Pa7, c7, e6, f5, g7. (8). Black to play.

1. — Nc2 2.Kf1 Ne3 3.Kf2 (3.Ke1 Ng2 4.Kf1 Ne3 5.Ke1 Qh4) 3. — Ng4 4.Ke1 Qc3! White resigns. (Tidsdall — Martz, USA, 1973). □

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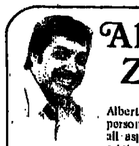
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Timely release

MUSIC & MUSICIANS
Yohanan Boehm

THE THIRD RECORD released by Jerusalem Records in its series *The Israel Music Anthology* is dedicated to Paul Ben-Haim, who died seven weeks ago, in his 87th year. It contains his Second Symphony, opus 36, composed in the years 1942-45, and the Concerto for Strings, opus 40 (1947), both in performances by the Royal Philharmonic Orchestra conducted by Kenneth Alwyn. Although the two works were recorded in London in the Sixties, and one tape was not properly stored, it was approved by the composer, and the final recording does not show any technical blemish — testifying to the excellent work done by the British manufacturers, Nimbus Records.

The cover notes include extensive quotations from Jehoash Hirshberg's biography of Ben-Haim (Tel Aviv, 1983), which explain the background of his emotional attitude under the impact of World War II and the evolution of his musical language. Strongly influenced by the music of Gustav Mahler, he was at the same time absorbing the Oriental-Jewish *melos*, stimulated largely by the singer Bracha Tzefira. These two works prove, more than any other, Ben-Haim's outstanding contribution to the evolution of one branch of Israeli music. While this Mediterranean style is at present obscured by the younger generation's experiments with cosmopolitan, contemporary trends, it will undoubtedly survive as an important element in Israel's musical culture.

The performances by the Royal Philharmonic are excellent in movement and spirit and, of course, are technically flawless. I am sure that this release will win new admirers for Ben-Haim's music and will convince sceptical listeners of its value. Jerusalem Records deserves praise for its tenacity in overcoming the difficulties in making these two works available to the general public. (ATD 8305, at Israel Music Publications, Jerusalem, Rehov Keren Hayesod 25.)

Another Jerusalem Records release is also a performance by the Royal Philharmonic Orchestra — Igor Stravinsky's First Symphony — conducted by Israel's only woman conductor, Dalia Atlas. Recorded in 1982, this is a work for collectors, and especially Stravinsky fans, as it is hardly known by the public at large. His Opus One, written at the beginning of the century under the very strong influence of Rimsky-Korsakov, is typical of the late Russian nationalist-romantic style. As such, it was naturally disparaged by the composer in his later years and he did not encourage public performances of it, since his style and attitude had changed so radically.

The symphony, however, is more than mere juvenilia. For lovers of romantic music, impressively orchestrated and rich in lush colours, going from climax to climax, this work will prove a mine of pleasure, even if it is not typical Stravinsky (I doubt if anyone would guess the composer in a music quiz). The performance is swift-moving and glorious in orchestral sound; Dalia Atlas directs with authority, and her straightforward interpretation tones down youthful exaggerations of Stravinsky at 22. It is a most interesting and rewarding recording (Jerusalem Records — ATD 8306).

MY PERHAPS RATHER facetious dismissal of Peter Maxwell Davies' Brass Quintet in the Albany Brass Quintet's excellent performance three weeks ago drew a protest from my friend Kevin Allen, of the British Council. He writes:

"...Likening it to a traffic snarl in Trafalgar Square may endear you to the more philistine among your readership, but this is no substitute for enlightened and informed criticism. It is not only your readers who deserve better; the players themselves do. They spent six months learning the piece and they did it because they believed in it. I have now heard the M. Davies three times and have also spent some time studying the score. I am convinced beyond the slightest doubt that it is a very significant work, and it is because I know Israeli audiences are quite capable of digesting difficult, meaty works that I was so anxious for the Albany to include the work in their programme here."

I agree that my simile was not exactly musical criticism, but I feel that Kevin's arguments support rather than contradict me. If five such marvellous musicians as the members of the Albany Quintet had to study this piece for six months, it only shows how difficult it is to apprehend it musically — technicalities are no problem for the Albany. How can an ordinary, non-philistine listener grasp it at first hearing? Kevin himself had to hear it three times and to study the score (which was not available to me, or to the audience) in order to convince himself of the significance of the Quintet.

I saw a number of people leaving after the Davies (and regrettably missing the second part of the concert), and they were not philistines but musicians. It is the old dilemma of how to bridge the gap between the contemporary composer's intention and the audience's capacity for understanding it. A work like this would probably find a more appreciative hearing in the framework of *avant-garde* music seminars and festivals attended by professionals.

A MOST PROMISING pianist — he won the second gold medal at the Moscow Conservatory in 1892 (Rachmaninoff won the first) — a mystical philosopher, a composer starting out as a follower of Chopin, developing via Liszt, Wagner, and César Franck into an experimenter with colours and multimedia, harmonically preceding Schoenberg with indications of systematizing twelve tones, spanning the field of composition from piano miniatures to symphonic works of gigantic proportions requiring huge orchestras — this was Alexander Skrjabin, whose name may be more familiar to you as Scriabin, Skryabin or other transliterations.

An important book on this remarkable man, written by Alexander Schibli, a Swiss musicologist, has recently been published in German. It is concerned mainly with the composer's artistic development, but it contains all the biographical details which are essential to an appreciation of the various stages Skrjabin's scintillating personality went through in his short life.

Born into an aristocratic Moscow family in 1872, he was soon orphaned and was brought up by a doting aunt and grandmother. This laid the groundwork for an egocentric character which made relations with his surroundings increasingly difficult as time went on. Not long after his success at the Conservatory, Mitrofan Beljajev became manager of his concert tours, solved his money problems, pushed him to compose, and immediately published everything. In 1908 Serge Koussevitzky took over as publisher, impresario, friend and supporter, a role he fulfilled until Skrjabin's death in 1915.

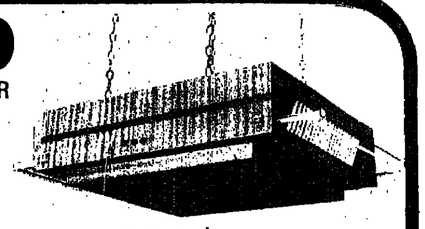
In 1897, Skrjabin married Vera Ivanovna Isaakobich, also a gold medalist of the Moscow Conservatory, but eventually left her and their four children to marry another young pianist and admirer. The grandson of one of those four children, Elisha Abas, lives in Israel and is presently being promoted by the America-Israel Cultural Foundation as a piano prodigy. Skrjabin's preoccupation with philosophy started when he began reading Nietzsche, but exposure to the theosophical teachings of Madame Blavatzky in Paris in 1905 changed him completely, and he became a close adherent of her preachings.

The very complex nature of Skrjabin's talents is carefully analysed in a book that provides copious photographic illustrations and musical examples and should appeal to the lay music lover as well as the professional musician. *Alexander Skrjabin: Sein Leben und sein Werk* is published by R. Piper & Co., Munich-Zurich, price DM78. □

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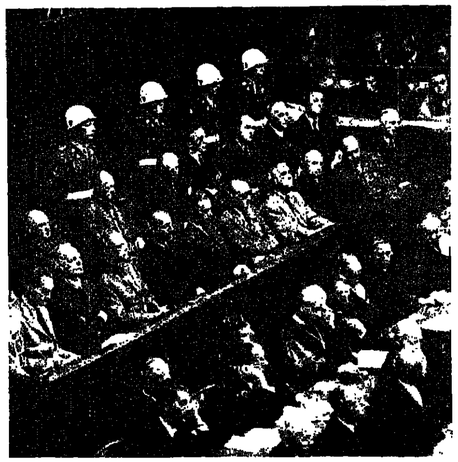
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Horror recipe



JUSTICE AT NUREMBERG by Robert E. Conot. New York, Harper & Row. 593 pp. $22.50.

Benny Morris

WITH *Justice at Nuremberg* we have the first comprehensive one-volume review of "the greatest trial in history," as Norman Birkett, one of the British judges on the tribunal, called it.

Conot is a professional writer rather than an academic — and this, I suspect, may be the reason for the book's immense readability. He takes us through the capture, interrogation and indictment, prosecution and defence of, and judgment on, the 21 Third Reich leaders brought to Nuremberg for the first major Nazi war crimes trial. Throughout, Conot focuses on the charge of "crimes against humanity" — principally against the Jews — in the multiple indictment. The Holocaust has clearly "worn" best over the years; "crimes against peace," conspiracy to launch aggressive war and launching aggressive war have all to a lesser or greater extent been dismissed as the justice of victors.

With the Soviet Union (which sliced up Poland together with Hitler, invaded Finland, and occupied and disestablished Estonia, Latvia and Lithuania) also on the bench, aggression — even if practised on a greater scale by Hitler — could hardly count as a "crime," as the defence attorneys were quick to point out.

War crimes, meaning the murder of PoWs, the destruction of civilian centres, terror bombings and so on, fared somewhat better, though here too a measure of "victors' justice" was seen to be operating at Nuremberg by many jurists during the subsequent decades.

At Nuremberg, the Reich's naval chiefs, Doenitz and Raeder, got off with relatively light jail terms (10 of the 21 were executed, Goering committed suicide, seven were jailed and three were cleared), mainly because of the cogency of the defence *tu quoque* argument — that American and British submarines during the war had with even greater consistency than the U-boats in the Pacific and Indian Oceans sunk merchantmen and failed to save or actively killed off German and Japanese crews.

And the German raids on Warsaw, Rotterdam and Coventry were quietly dropped from the judgement against Goering as the Luftwaffe was agreed to have acted in a proper manner — Warsaw had been repeatedly warned; Coventry, with a range of dispersed aircraft manufacturing plants, was deemed a legitimate industrial target; and so on.

IT WAS the war against the Jews, and the massive killing of Poles, Russians, gypsies and Germany's own mentally and physically handicapped that emerged as the worst crimes of all, and Conot's attention in the book repeatedly focuses on them.

Conot spends a great deal of time driving the horrors home — the machinery of the death camps, the accumulation and banking of gold fillings from teeth, the production of lampshades and soap from human tissue. The processes are sometimes described at length. Sigmund Mazur, a lab assistant at the Danzig Anatomic Institute, testified: "In February 1944 Professor Spanner gave me the recipe for the preparation of soap from human fat. According to this recipe, five kilos of human fat are mixed with ten litres of water and five hundred or one thousand grams of caustic soda. All this is boiled two or three hours and then cooled. The soap floats to the surface while the water and other sediment remain at the bottom. After having cooled, the soap is poured into moulds. I boiled the soap out of the bodies of women and men... I used this soap for my personal needs, for toilet and for laundry."

As in any good trial book (or history), a great deal of attention is devoted to the accused. And what a bunch they were.

Contrary to the common notion, the collective IQ of the Third Reich leadership was unusually high. Psychologist Gustav Gilbert administered the tests during the pretrial, interrogation period, and found that Schacht (the financial baron), Seyss-Inquart (the Austrian Nazi leader), Goering, Doenitz, von Papen (the diplomat) and Raeder (the submarine chief) all "scored in the near genius range." (Some IQ scores: Schacht 143, Seyss-Inquart 141, Goering 138, Doenitz 138, Papen 134, Raeder 134, Frank 130, Fritzsche 130, Schirach 130, Ribbentrop 129, Keitel 129, Speer 128, Jodl 127, Rosenberg 127, Neurath 125, Funk 124, Hess (estimated) 120, Sauckel 118, Kaltenbrunner 113 and Streicher 106.)

Some of the defendants were multilingual: four — Frank, Kaltenbrunner, Seyss-Inquart and Frick — were lawyers; and five of the others had university degrees. Three came from titled families.

Not the rabble of Allied propaganda during the war and popular mythology since then.

WHATEVER else they weren't, they were hardly dull. Goering came to the Mondorf detention centre with 16 monogrammed suitcases and a red hat box. His luggage contained his medals, 81,000 marks and vast quantities of jewels, gold and silver and pills. "His finger and toe nails were lacquered bright red."

Dr. Robert Ley, the labour leader who killed himself before the trial, spent most of his time in jail communing with his dead wife, Inge, "the statuesque blonde daughter of a famous opera singer." (a morphine addict who committed suicide in 1942).

Ley hallucinated that she visited his cell: "You are bodily near me. I am feeling you. You are embracing me with your love, your charm and your beauty... girl, how beautiful you were...She is silent, I lose myself in meditation, finally in a deep relaxing sleep and dream: Germany would have become so beautiful, Strength Through Joy, the most beautiful cities and villages had been planned, just wages, a great unique health programme, social security for the aged, road construction and traffic lanes — how beautiful Germany could have been if, if, if and always again if. God in heaven what have I done that I am treated under such conditions as a criminal..."

Before the trial, the prisoners bickered among themselves, apportioning blame, or were morosely silent. The court staff — judges, prosecutors, translators, guards, interrogators — held parties. At one of these a visiting Russian VIP, Andrei Vyshinsky, who had been a prosecutor at the Moscow purge trials, proposed a toast to "a speedy conviction and execution of all the defendants." The Western participants were embarrassed to realize that this was hardly in the tradition of Western justice.

The Soviets maintained their hardline stance, throughout, in all cases initially demanding death penalties, and only grudgingly agreeing in some of the cases to jail sentences.

But justice was done at Nuremberg, and most people, including most of the conquered Germans, recognized this fact.

Conot ventures into the realms of law and philosophy: Was it right to try the 21, could such a trial "stand in" for the trial of a whole culpable nation, could the 21 be tried for crimes initially and largely emanating from the Fuehrer? Could nations be tried for "aggression", what was the relation between "aggression" and "pre-emptive strike," and who was to judge and decide which was which, and what were the thin demarcation lines between?

In the course of the war, before the Allies came around to agreeing to the trial, the initial impetus, especially among British leaders, was simply to capture and execute the leading Nazis in the field, without due process. But the unfolding and detailed revelation of what had happened under the Reich might to some degree have been lost had there not been a trial. And that may be the best retrospective argument for Nuremberg.

The trial served as a fitting conclusion to the 12-year Reich. What it meant for future international law and politics was — and remains — far less clear.

Atrocities have always been with us, massacres and even genocide in such places as Cambodia and Brazil have gone unpunished; terrorist regimes are rarely brought to justice. Conot writes of the great "irony" that one of the Nuremberg prosecutors, the Soviet Union, is a major current oppressor of Jews; that another, the U.S., "on and off" practices "ideological imperialism" (is that what Vietnam and Grenada were?); that Britain, France and Israel invaded Egypt in 1956 and that the Soviets crushed Hungary, Czechoslovakia, Poland and Afghanistan.

And he adds: "The Christian Phalangist action in the Beirut refugee camps had all the elements of a German ghetto clearance; and the Nuremberg tribunal would doubtlessly have considered the Begin government culpable for its involvement."

I am not sure this comment adds anything to the book; and it will no doubt deter some readers.

But it shouldn't. *Nuremberg* is an excellent history and an excellent, if occasionally gruesome, read. It will probably be the basic text on the subject for years to come. □

Formula for peace

THE ECONOMICS OF PEACEMAKING by Ruth Arad, Seev Hirsch, Alfred Tovias. London, Macmillan. 170 pp. No price stated.

Richard Ablin

THIS painstaking study may, unfortunately, be one of the more positive results so far of the Israeli-Egyptian peace treaty.

Apparently inspired by the potential of, as well as the constraints surrounding this treaty, the authors have tried to develop a general theory (including economics, sociology and political science) of the problem of building relations between recent belligerents. They may have been a bit too ambitious.

More than half of the book is taken up developing this general theory. Although many relevant logical components are present, there is a surfeit of imprecise sociological and political concepts, rather awkwardly interposed among the quantifiable ones. An example is economic "dominance," a position which each party presumably seeks to prevent the other from attaining.

The result is an excess of possible logical outcomes to the "formula" presented by the authors to estimate the net value of proposed economic interaction between the two countries.

I am afraid that little is gained by this effort beyond what would be achieved by a traditional economic analysis, which would estimate quantitatively the potential gains from trade and stress that political leaders should balance these knowingly against the other qualitative considerations they feel constrained to take into account.

One would always remain uncertain of the outcome, however, because the value of the unquantifiable elements is indeterminate. This does not mean that there is no value in trying to place all the relevant considerations in a systematic logical context. But the formalization of the approach tends to suggest that an exact formula has been made out of what, in effect, must remain largely a judgemental value-loaded process of decision-making.

It is even questionable whether the authors can so stringently identify (even qualitatively) the non-economic considerations — for example, the creation of a "vested interest in peace," supposedly semi-quantifiable on the basis of the "political clout" of particular groups affected by proposed relations. Even if one could objectively determine the impact on such a measure, it is going too far to assume that it adequately represents the objectives (or in technical jargon the "objective function") of the decision-makers.

THEN THERE is the concept of "costs of dissociation," which in principle should be quantifiable. But the authors seem to exaggerate its probable importance (especially in the long term) and to concede too much rationality to official worries about it. After all, there are just as likely to be external benefits in association as external costs in dissociation, but only the latter are mentioned.

The authors finally seek to apply their ideas regarding relations between recent belligerents to the Israeli-Egyptian relationship. A fairly straightforward attempt is made to estimate the potential economic benefits of trade. A major criticism of their approach however, is that it rests too heavily on broad Standard International Trade Classes as if these were virtually homogeneous. But if the great heterogeneity that exists within such classes is properly taken into account, the quantitative estimates of potential trade diversion or trade creation must fall sharply — at least in the short and medium run. This factor is probably more important than what the authors have to say about the costs of establishing market channels, etc.

Notwithstanding this qualification, the empirical analysis in the final section arrives at an interesting and suggestive result: that, until now, the international trade of both Egypt and Israel has been mainly in product categories that are relatively sensitive to transport costs (simply because they have had few or no nearby trading partners). It follows (again, especially in the long run) that free trade between them (which means a sharp cut in minimum transport costs to a significant foreign market) is likely to result in a significant expansion of each country's total trade. It also implies more trade between them than "trade diversion" oriented forecasts are likely to predict. □



The best way to decide whether a late TV movie is worth staying up for, is to consult "Halliwell's Film and TV Guide, 4th Edition" (Granada, £15). In his introduction to this mine of information, Leslie Halliwell, programme buyer for the entire British ITV network, emphasises that "mere entertainment value has not been derided" and, in addition, to a star ratings system, he includes helpful quotes from film critics. This puts his guide ahead of Maltin's "TV Movies" or Scheuer's "Movies on TV" in my ratings. A born film fan, Halliwell includes a sort of elegy to the old Bolton Odeon, with its "scented, cathedral-like atmosphere," in his introduction to nearly 1,000 pages of three-column listings. And don't miss his closing essay on "The Decline and Fall of the Movie" which is "a deliberate hatchet job by a disappointed fan." A.B.

Unfunny in print

FOUR FILMS OF WOODY ALLEN. London, Faber and Faber. 387 pp. £5.95.

WOODY ALLEN: JOKING ASIDE by Gerald McKnight. London, W.H. Allen. 199 pp. £5.95.

Matthew Nesvisky

GERALD MCKNIGHT begins his book with a lot of blather about "the mystery" of Woody Allen and "the enigma" of Woody Allen and so on. He is, of course, not the first commentator to so blather, although it's always been something of a mystery to me why so many found an enigma where I saw none.

Obviously it helps to be a cultural contemporary of Woody's — to have grown up, as I did, in the same middle-class, American Jewish milieu, where every other Jewish kid carried two cap pistols in his holsters, loaded with wisecracks (the Jewish kids in between were grinding away at becoming accountants). Reasonably enough, cinema audiences in, say, Bangkok, might have some difficulties with the nuances in the Works of Woody (Lord knows Israeli audiences experience their share of bafflement). And for a British Gentile journalist like McKnight, well, yes, mysteries likely may arise.

Whether McKnight's enigmas are self-generated or not, he sheds no light whatsoever in his book, so we can dispense with that later. The surprise for me was that reading the four screenplays caused several enigmas to arise where I was fully confident none could or should.

This is a fair paradox, for holding the scripts in one's lap should if anything be an experience of clarification and enlightenment. Most of us come out of a Woody Allen screening with the nagging suspicion that we've missed at least a third of the dialogue because of the audience's unquelchable insistence on braying its collective head off. So now, with the Full Texts at hand, we can savour every line in private and at our own pace.

THE FIRST enigma to present itself is that the three comedies collected here (*Annie Hall, Manhattan* and *Stardust Memories*) read so badly. We know from Allen's collections of *New Yorker* pieces that he is a master of tight, bright writing. Why then should his screenplays read less like scripts than like transcripts of very tentative improvisatory scenes that at times appear to have been shuffled haphazardly by the gods? Beats me. I've long believed that Allen is a master sketch artist but usually an inept filmmaker though since no one agrees with me, I won't speculate further on the jigsaw nature of his scripts.

The larger enigma is that the three comedies on the page are stupendously unfunny. Yes, there are great comic throwaways, but they are so infrequent as to appear intrusive. Of course, you find that hard to believe, but believe me, so did I.

All of this suggests that, verbally brilliant as Allen can be, more of his comedic genius must reside in what goes on before the camera than I had realized. The mugging, the visual gags, the crazy cuts and fantasy sequences are hallmarks of Allen's earlier films, like *Bananas* and *Sleeper*; the surprise is that they must add so much impetus to his more sophisticated comedies — must, because the yuks sure ain't in the text.

YET MY purpose here is not to review Woody Allen's movies but Woody Allen's scripts. A fair test then should be *Stardust Memories*, since I have never seen the film (nobody else apparently has either). I came to this script, therefore, with no visual imagery and only the auditory cadences of Woody's delivery to guide me. The script certainly had its funny bits, but not nearly as many as it had unfulfilled promises. The only memorable line that stayed with me is when Woody's character, the film-maker Sandy Bates, remarks on how lucky he was to be born in Brooklyn. "If I had been born in Poland, or in Berlin," he says, "I'd be a lampshade today, right?"

I said it was the most memorable line. I didn't say it was a thigh-slapper. Would seeing that line delivered make me laugh? I wonder. Given Allen's gifts, he just might be able to get the laugh out of us. Maybe there's the real enigma of Woody Allen.

But the most mysterious experience for me in reading these screenplays was in *Interiors*. The film had bored me to the point of irritation; at the very least, as I shifted from buttock to buttock, I suspected that the movie had been titled in a fit of ironic pique, for it seemed to me that only exteriors were being explored. That leaves no explanation for why I found the screenplay so admirable.

To be sure, *Interiors* contains some dialogue that on the one hand sounds plain impossible, and on the other seems to cry out for being played for laughs.

Can we actually take seriously a line like this: "I feel a real need to express something, but I don't know what it is I want to express ... or how to express it." Is that in fact Marybeth Hurt from *Interiors*, or Louise Lasser from *Bananas*?.

BUT FOR ALL that, *Interiors* on paper works, and works quite well. The characters — especially the women — are brilliantly drawn with spare but sure strokes. Their intellectual and emotional *angst*, while hardly the stuff of typical American movies, seems genuine, urgent, and extremely American. The one Jewish character, the "vulgarian" named Pearl, is a refreshingly warm and honest intruder in a chilly and closed WASP world. Allen must be congratulated for writing so well outside of himself and with such rigorous sobriety; his producers deserve credit for backing a film which must have appeared to be Allen's least commercial venture.

Far be it for me to suggest that Woody Allen drop clowning in favour of the grimly serious domestic drama. I only know that based on the scripts alone, *Interiors* contains a narrative drive and weightedness of dialogue that is absent in his contemporary New York comedies. Add the ingredient of Allen as performer/director, and all of the films have an inimitable stamp; still, you won't mistake any of these scripts, even in their nakedness on the page, as any one else's work.

All of which is justification enough for their publication. Woody has been accused of inordinate ego-tripping by pushing this quartet of scripts into print, perhaps in imitation of Ingmar Bergman, a writer-director whom Allen speaks of with awe. Bergman himself published four screenplays in 1960, and they serve as an object lesson in just how inadequate script alone can be in conveying the sense of a movie. Woody's quartet is lesson number two.

NOW FOR Gerald McKnight's book. This is a thoroughly hideous abortion, devoid of information and insight and staggering in the ineptitude of its prose. I didn't like it.

McKnight, the author of such dubious items as *The Strange Loves of Adolf Hitler* and *The English at Love*, admits in his headnote that neither Woody nor any of his intimates would cooperate with him on his book. McKnight offers a variety of reasons for this, but overlooks the possibility that the principals simply may have recognized him as a scribbling equivalent of nudnik paparazzo Ron Galilea, many of whose photos adorn the text.

If Woody Allen can come up with a laugh in every line, Gerald McKnight can generate an unintended howler at least on every page. Rarely have I come across such empty-headed writing. On the first page, for example, McKnight refers to Woody's "last and final year in school." Soon after he refers to Bowery bums as "desolate waifs." Drugs, he tells us, "are a dead-end route to nowhere." A play, we are informed, opened to "disappointingly lukewarm notices." You get the idea.

With no access to Woody or to his close associates, McKnight pads out his text with repetitious, verbatim accounts from distant and fairly useless sources. Hence long interviews with teachers who don't really remember the self-effacing Woody, the president of Woody's fan club, a secretary here, a fellow writer there. What they have to say invariably is neither here nor there.

McKnight meanwhile has nothing of his own to shed on Woody's work. But what can we expect from a man who twists himself into knots trying to explain how Alan Konigsberg got the nickname Woody. McKnight believes it's because Allen attended Midwood High School, or because Allen admired Woody Herman. This poor Brit apparently doesn't know that every redhaired American schoolkid at some point will be compared to a certain flame-headed cartoon woodpecker. □

Demonic comedian

SOFT PRETZELS WITH MUSTARD by David Brenner. New York, Arbor House. 298 pp. $14.95.

Richard Penniman

A SINGER can hide behind his song, a musician, behind his instrument. An actor can submerge into his role, a dancer, into his routine. But a comedian has nowhere to go. He is only as good as the response to his last joke. He stands very much alone and, to succeed, the approbation must be constant. A comedian must feed off audience response more than any other performer in the entertainment world.

The American-Jewish comedian, David Brenner, has written *Soft Pretzels With Mustard*. He says, "This is not an autobiography, but rather it is a collection of anecdotes, a collage of events, thoughts and feelings." Brenner has been hugely successful in showrooms of Las Vegas and as a replacement-host for Johnny Carson on American television's *The Tonight Show*. His personal history is genuine Horatio Alger material. It would be difficult not to share Brenner's satisfaction over his escape from abject poverty in a Philadelphia slum to wealth and fame. He achieved the American Dream, and attributes his success to his maternal grandmother, "the meanest person I've ever met to this very day." Poverty forced the Brenner family to move in with David's grandmother.

"One day I was sitting on the living room sofa as my grandmother and mother were arguing. My mother is a very soft-spoken, regal lady and has never raised her voice or used foul language. She was defending herself quietly, asking my grandmother not to make a scene in front of me. This only made my grandmother scream louder and include me in her vicious tirade. As much as I tried to hold back my emotions, I couldn't and began crying. My mother looked at me and screamed. She ran over to me, picked me up in her arms and ran from the house. I had begun to cry, and, from the shock, I had hemorrhaged my tear ducts, so I was crying blood. The blood had filled my eyes and was streaming down my cheeks, soaking my polo shirt. My mother ran the entire three blocks to get me to our doctor, who told me to lie still and all would be fine. He was right, almost. It's true that the bleeding stopped, but the wound had just begun. I swore as I lay there that I would never cry again as long as I lived and I haven't!

"The war in the house worsened, affecting all of us. We didn't have any money. We had no credit to borrow any money. We couldn't move. We were stuck in hell."

I'D CALL that adequate motivation to get up and out, wouldn't you? Bravo, David Brenner. The problem is, *Soft Pretzels With Mustard* only dabs at the truth. There are volumes unspoken here. The man who makes people laugh never cries.

Brenner briefly mentions that he married and divorced twice while in his early twenties, and decided that marriage wasn't for him. He never once writes the word *love*, in connection with any woman outside his family. Sadder still is a picture on the last page of the book, which shows David Brenner, his baby son, Cole Brenner, and the baby's mother. They all smile winningly. The mother's name is not mentioned.

Brenner writes honestly and endlessly about the supreme value he places on love of family and loyalty of friends (male), but the explosive themes that truly underlie his search for, and attainment of, a career as a front line, stand-up comedian, are only touched upon.

"My grandmother's prize possession was a large collection of rare and valuable brass pots and pans she had brought from Europe. They were worth a lot of money but never saw the light of day. They remained stored in several barrels in the cellar.

"My father took out a pot and placed it on top of the workbench. 'Kingy (David's nickname), hold that spike nail against the bottom of the pot. I want you to remember what we are going to do now for the rest of your life. It is the only way I can get even for the horrible things that have happened to us and a *man* should always get even! Remember that, Kingy — always get even!' "

Every single pot and pan was destroyed.

There is a volcanic turbulence hissing and spitting under the surface of this book, and I wish that David Brenner had had the courage to get in there and really wrestle with his demons. He might have come to terms with his rage and, with luck, himself. As it is, *Soft Pretzels With Mustard* is sad'y little more than a slice of literary junk food. □

Literary sleaze

BECH IS BACK by John Updike. New York, Fawcett, 180 pp. $2.95.

S.T. Meravi

BACK IN 1965, when John Updike published the first of his Henry Bech stories, some folks muttered that it was the height of cheek for a Waspy writer to diddle about with a Jewish protagonist.

Such muttering, however, was in vain: first, because Updike purveyed his character's sensibility so well, and second, because in reality there often isn't all that much difference these days between an American Jewish novelist like Henry Bech and an American novelist like, well, like John Updike.

Consider the very last image in this collection of Bech stories. Bech surveys a cocktail party that features TV executives, fashionable writers, female mud-wrestlers and other typical constituents of the New York culturati, and "another word occurred to him. *Treyfe.* Unclean."

Cheek? *Chutzpah?* Or just a case of the nose on one's face? If you don't have to be Jewish to enjoy Levy's Rye Bread, Updike suggests, you also don't have to be Jewish to recognize the repugnant.

Prior to arriving at this revelation, Bech spends his time in *Bech is Back* much as he did in the previous collection, *Bech: A Book*. Again the blocked writer diverts himself by doing everything but writing. This means accepting each invitation that comes along to travel, to lecture or to read from his early work.

IN THE PREVIOUS volume Bech stumbled about mainly behind the Iron Curtain. Now, in three stories that originally appeared in *Playboy*, Bech tries to hack it in Canada and Australia, in the Third World, and in Israel. Then in the latter half of the book — all previously unpublished material — Bech marries, disastrously, and comes unblocked, also disastrously, for he writes a million-dollar best-seller that rockets him into that realm where celebrities all luck split hooves and scales.

When Bech finally does his big book and lands in the big bucks, the tone turns poignant. Updike has been criticized for wasting his talents on too many tales about middle-class Easterners who agonize about their middle-class marriages.

But at least he has not spent himself on self-reflective agonizing over "the trials of the artist." Instead, through his Bech persona, he skilfully scores his points about the world of American literary sleaze with bemused detachment and that sort of sorry comedy that smacks of grace.

Oh, but what of Henry Bech's visit to Jerusalem? Here Updike proves himself one of those laconic travellers whose intelligent lizard's eye triumphs over the facts that forever get in one's way. Deliciously, Updike (who was here in 1978) gets his facts wrong: he believes, for example, that the rusting convoy vehicles alongside the highway up to Jerusalem are relics of the 1967 war, that the City of David dig is on the Temple Mount, and so on.

But none of that matters; he pegs correctly the landscape of the emotions, such as the born-again Zionism of Bech's Christian wife, and Bech's own fiercely defensive non-Zionism. For the assimilated New York Jewish intellectual, Israel must be "a mistake long deferred, a miscarriage of passé fervor and antiquated tribal righteousness, an attempt to be safe on an earth where there was no safety."

AND, OH, but what of that pesky *Jerusalem Post* reporter who's always dogging the writer at Mishkenot Sha'ananim for an interview? Do these Book Pages have anyone who's that much of a *nudnik?* □

Busybody Memsahib

HOT WATER MAN by Deborah Moggach. London, Penguin. 251 pp. £3.25.

Martine Halban

WHAT IS IT about India that continues to haunt the British? Even younger generations, with no personal knowledge of the Empire, fall victim to it, as has Deborah Moggach here. All right, this novel is about Pakistan; but it was part of the same country not so long ago.

Moggach went to Pakistan for two years, accompanying her husband who was posted there by a prestigious British publishing house. *The Hot Water Man* would at first glance seem to be autobiographical: Donald and Christine Manley are sent to Karachi in 1975 by the chemical company that employs him; but whether Moggach also doggedly tried to become pregnant, as Christine does, is not relevant.

Christine is a feminist, determined to behave differently from her idea of British Wives, and to treat Pakistanis as equals. And to cringingly embarrassing effect. The most put-out is Mohammed, the servant who comes with the house. He feels his status vastly diminished when his mistress does her own shopping, dressing and eating like the natives and treating him like "a brother not cook-bearer."

But one incident promises to redeem Memsahib in his eyes. Mohammed and his pregnant wife are taken to the doctor by Christine, who is keen to help them — after all they do have four daughters — and to share with them the benefits of her North London enlightenment. She has discussed all these problems with her women friends in London and is now itching to put theory into practice. But Mohammed emerges even further humiliated; there was a misunderstanding and the doctor could not guarantee that the next child would be a boy.

Christine blunders on, her small-minded new understanding of men and women, the English and the Pakistanis, hindering rather than enhancing her relations with others, particularly with her conventional husband.

Donald Manley is involved in his own personal quest; born in India of a military family, he understands what India means to the English and *what they did and hoped for it.* He discovers clues to his beloved grandfather's life in Karachi and is rather taken aback when he follows them up.

The world of the ex-pats is amusing; there are the wives, with their Association; there is Duke Hanson, the hickey, well-meaning American, in Karachi to build an international hotel that'll bring the West to the East; and most interesting, there is the aristrocratic Shamime, the cynical, mocking, flirtations Pakistani girl who understands the Anglo-Saxons better than they do themselves.

Sex and fertility are at the heart of the novel. The Hot Water Man of the title is a shrine for infertile women, and it is sex that transforms the perceptions and lives of the central characters, leaving them humbled and bruised. Christine loses her stridency, sobered by the uncertainty of her baby's parentage; Donald sees his grandfather with new eyes, as he learns of past sexual misdemeanours; Duke goes home, less upright in body and soul; and Shamime bows to Moslem conventions for the first time and accepts a husband.

Ironical and sharp as Deborah Moggach is, there is something that niggles about this novel. At times the characters are in danger of slipping over into stereoptypes, but more infuriating is the conspicuous absence of true insights into East and West. The East is used as a convenient backdrop for the lives of these Westerners, but understanding is superficial and comparison at times glib.

Perhaps, ultimately, the problem is that all the characters are small-minded — and this unpleasant feeling of small-mindedness remains, long after everything else. □

Tidbits from life

SCENES FROM LATER LIFE by William Cooper. London, Macmillan. 258 pp. £7.95.

Shelley Kleiman

JOE LUNN is back. He is now in his sixties, retiring from the Civil Service and undergoing two major surgical operations. To survive economically, he and his wife must sell their house and move to a small flat. His latest novel, "Happier Days," has just been published ("one of your best," his friend tells him), and has received unfavourable, if not devastating, reviews.

For those unfamiliar with Joe Lunn, he is the hero of a trilogy by William Cooper, to which Cooper has just added a sequel, *Scenes From Later Life.* The first of the series, *Scenes From Provincial Life*, was first published in 1950 to great critical acclaim. Cooper was a close friend of C.P. Snow, a "literary comrade-in-arms" to borrow Cooper's words, and though perhaps not widely read today, *Provincial Life* was said to have influenced such writers as Kingsley Amis and John Wain. The other two novels of the trilogy are, *Scenes From Metropolitan Life* and *Scenes From Married Life.* The trilogy follows Joe's struggles as an aspiring novelist, his career first as a physics teacher and later as a civil servant, his tumultuous relationship with one woman and his marriage to another.

Scenes From Later Life depicts just what the title suggests, and in his older, more sedate, role, Joe Lunn is a delight. The opposite of the anguished-artist figure, Joe is unpretentious about his literary pursuits. In an industry, Joe observes, where the tendency is towards all-or-nothing, "I saw myself heading for nothing." And while the reviews of his novel distress Joe — thinking of the book Joe feels "arthritis of the soul" — he is equally appalled by the process of moving house: "Traumatic indeed — it's obviously one of the deepest human experiences. Doubting the existence of God is obviously nothing compared with it."

THERE IS NO daily hassle too mundane for Joe to contemplate. He indulges in fantasies of interior decorating ("dreams, dreams, everybody's dreams..."), only to find his kitchen cabinets installed too low, his ceiling-to-floor curtains dangling two inches from the floor. The vocabulary used by the carpenters pains Joe: "The moment I heard those ghastly words, Breakfast-Top, Work-Top, I realized that we should never get rid of them — You Can't Stop The Progress Of Illiteracy."

There is little in the way of plot in *Later Life;* confrontations are kept to a minimum. The only tense moments are when Joe's wife, Elspeth, accuses him of infidelity, and when he contracts an infection following his hip operation. The conflicts are ironed out, and it is simply the tidbits from life, spiced with Joe's caustic wit, that make *Later Life* fun reading.

It is clearly Joe's book. The other characters are bland and act as foils to Joe's inimitable spirit. The only other appealing character in the novel is Joe's aged, if not ancient, mother. At 90-plus she sits in a London convalescent home waiting for death. More than his own aches and pains, it is Joe's visits with his mother that remind him of his own mortality.

Written as a first person narrative, *Later Life* is a contemporary English novel of manners. Replete with pathos, its voice is gently ironic, its style relaxed, though occasionally sluggish. While there are no profound revelations in the novel, its treatment of daily life uncovers the comic side of the human condition, the side we too often forget. □

Unbearable losses

HAMAARAV (The Ambush), selected stories, by Shammai Golan. Tel Aviv, Sifriyat Tarmil. 171 pp. No price stated.

Jeffrey M. Green

THIS SELECTION of short stories by the chairman of the Hebrew Writers' Union touches on several of the most sensitive areas of Israeli experience: loss of life and limb in war, memories of the Holocaust interwoven with daily existence, past sacrifices that make life possible here now, and relations between immigrants and natives.

My favourite story, "Miss Aldobi's Palisander-Wood Bed," tells of the marriage between a mad survivor of the Warsaw Ghetto and a 40-year-old Yemenite woman, and describes the clash of mentalities between those who survived by fleeing and those who survived by stubbornly remaining where they were.

Several other stories also deal with Holocaust survivors: "The Sick One" tells how an orphan feels when the emissary from Palestine comes to take him there; "Combat Class" and "The Lost Battle" show a young Palmahnik from a kibbutz struggling to surmount the barriers between himself and a group of refugees in Europe in order to train them and bring them to Palestine as illegal immigrants.

Both the title story, "The Ambush," and "Call-up Order" explore the psyche of a Holocaust survivor serving as an officer in the IDF in Jerusalem when the city was still divided. Uri, that survivor, is as divided as the city he is protecting, but not along the same lines. He is haunted by nostalgia for the religious ambience of his childhood, by remembered dread of German soldiers, by the heroic deeds of the War of Independence, in which a friend of his distinguished himself, and by the need to win in Israel the war lost to the Germans by the Jews of Europe. His heroic effort to fight all his battles at the same time ends both tragically and victoriously.

GOLAN IS NOT obsessed by the Holocaust, but all of his stories deal with the pain that is often denied in Israeli life. "The Return" shows a reserve soldier who lost his legs to a landmine making his way back into his family. Here, as in other Golan stories, a man's lust for his wife plays an important part.

"Ten Centimetres of Earth" also shows us a casualty of war as the author enters the mind of a young soldier wounded at an observation post.

"The Hill" depicts immigrant Russian scientist trying to vanquish his new environment; "Autumn Pineneedles" depicts a lonely old kibbutznik as he is stripped of his last illusion; and, finally, "The Funeral" shows the degeneration of three aging veterans of the underground struggle against the British in Palestine, brought together and then sundered by their former leader's sudden death.

At his best Golan can be very moving and perceptive. Sometimes one feels that the characters, confined within the narrow scope of the genre, are not fully realized, and a few of the stories are too obviously constrained by forces outside themselves. However, they all provide well-focused insight into the lives led by the people around us.

Golan's style is effective, restrained and polished, not simple but also not too difficult for someone who is not a native Hebrew speaker. The series to which the book belongs, *Sifriyat Tarmil*, is published by the Chief Education Officer of the IDF. While primarily intended for the edification of soldiers, it is also available in bookstores. □

the case — dubbed that of the Yemenite Quarter gang because that's where Oshri lived — they weren't able to nail the two men for any criminal deeds.

But the information available in the underworld is not always known to the police, and Orion and Cohen apparently had something on Oshri and Aharoni. They arranged to "collect" at a meeting at an Oshri-owned factory.

But at the Bar-Bakar meat processing factory, where a meeting was set up between the two pairs of men, Cohen and Orion "collected" machine-gun bullets that killed them. They had sought to extract money and instead were murdered. A Tel Aviv District Court subsequently convicted Oshri and Aharoni for the murders. Both are serving life sentences.

THE DEATH of Azar Cohen not only meant the official end of the Kiryat Hayovel gang. It also freed his wife, Sara, from the bonds of marriage. She was soon seen in the company of young Micha Aslan, an ex-paratrooper with a small white scar on his handsome face.

Aslan was the tentative leader, at this point, of the Katamonim gang. His elegant manner, and his ability quickly to take control of a situation (using a combination of natural leadership and intimidation), made him what the police would later — much later — call the brains of the organization. It was said, when he was arrested along with Avner Kol last month, that "if Aslan had chosen another profession he would have been just as successful at that."

He could have gone into his father's business — gravestone making.

ANOTHER CONVICT released in 1981 was Eliahu Amsalem, Little Amsy. Perhaps Little Amsy expected to step in as top man in the underworld, in a place he had "inherited" from Dudu Antebi and Azar Cohen. Instead he found Micha Aslan running part of the underworld. Other parts were disorganized. Nobody had complete control of the estimated 20 to 25 drug retail "shops" located throughout the city.

At first, Little Amsy seemed patient. He bought a partnership in a cement block factory in Mevasseret Zion, and gave interviews to local Jerusalem papers explaining that he had turned over a new leaf.

But Little Amsy had no intention of going straight.

After a couple of months, in January, he and some "friends" began to "drop in" at various drug retail shops, places where it's possible to buy anything from a few grams of hashish to the much more expensive heroin. Amsy gave the "shopkeepers" 24 hours to get out of town. If they refused, they would end up scarred, or worse.

For a few weeks, it worked. It seemed that Aslan had allowed Amsy onto the scene to work as a partner.

But one stormy day in February 1982, someone took pot-shots at Tel Aviv hoodlum Yehezkel Aslan (no relation of Micha). The Tel Avivian knew Little Amsy from jail, and had been friendly with Orion — and thus with Azar Cohen.

Little Amsy was known as an enemy of Yehezkel Aslan, and Micha Aslan was known as ready to help Amsy out, if the need arose. It was healthy to remain on Amsy's good side — and it was smart to take the initiative if Amsy indicated it would be nice if this or that opponent were out of the way. And Micha wanted to remain on Amsy's good side.

The police alleged in court last month that Micha Aslan conspired to murder Yehezkel Aslan.

And the day after Yehezkel survived that attempted murder, Little Amsy was riddled with Uzi bullets as he parked his Autobianchi in Musrara to let his friend Pinhas Ovadia out of the car.

Ovadia was arrested along with Aslan and Avner Kol last month.

THE MURDER of Little Amsy, like all the murders before, paved the way for new faces at the top of the heap in Jerusalem. Micha Aslan, say the police, stepped into that vacuum. By this time there was no longer a Kiryat Hayovel gang, and to call the existing underworld the Katamonim gang was misleading. They lived all over the city, and while they fought among themselves, it was no longer a rivalry based on neighbourhood affiliation.

Micha Aslan was living with Azar Cohen's widow Sara and staying clear of the dirty business involved in keeping a gang running. One of his most important tasks was to control young Avner Kol, a man the police call "the most triggerhappy" criminal they've ever had to deal with in Jerusalem.

Aslan was a father figure and a brother figure for Kol, who was the black sheep of an otherwise quiet Katamonim family. Small, extremely volatile and yet calculating, Kol loved guns. There were no women in his life — at least not for more than a few hours at a time.

Micha Aslan did not go to jail for his role in the attempt on Yehezkel Aslan's life. But he did spend 15 months inside for suborning a witness in another case. Sara Cohen remained loyal to him, but he had little control over Kol, at least until the then-22-year-old ended up in jail.

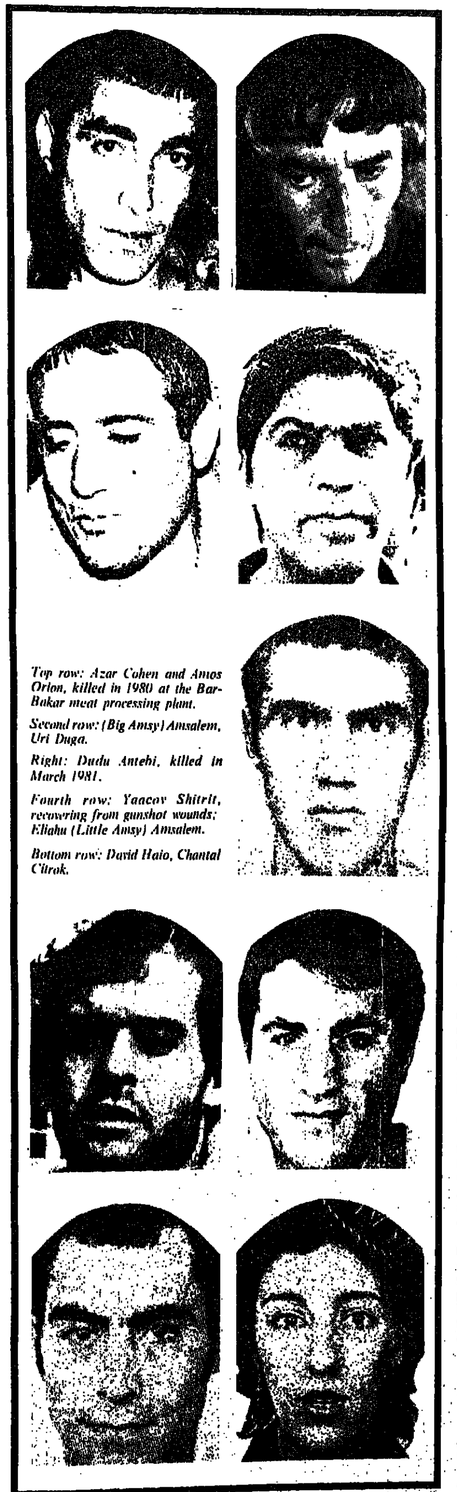
IN OCTOBER 1982, a French jazz singer named Chantal Citrok was getting out of the car driven by her common-law husband Zion Dahan after a night on the town in Jerusalem. Gunshots rang out and Chantal fell into Dahan's arms. He rushed her to Hadassah Hospital on Mt. Scopus, where she died on the operating table.

The murder crushed Dahan. Chantal had taken all the blame for Dahan's personal stash of heroin and hashish found in a Ramat Gan apartment four months earlier when the police burst into the flat. She was loyal on that affair, even though she was rumoured to be considering leaving the man whose underworld lifestyle as a drug dealer and an occasional burglar didn't fit in with her dreams of married life, nor with the attention she had got for a while from Guga and Gabi Ben-Harush. On occasion she could be found in a Jerusalem restaurant-bar, drinking away her sorrows. She was 33 years old when she died.

Dahan wanted to take revenge, but when he considered whom he would have to work against, he had second thoughts. With Chantal gone, he told friends, he was no longer the same person. (Since that time, he has basically dropped out of police view, though he still doesn't have a regular job.)

So he decided against revenge, especially after the police arrested their suspect in the murder — which had obviously been a failed attempt on his own life.

The police arrested Avner Kol as their suspect in the case, apparently as a hit man to get Dahan, a drug dealer, off the scene.



Top row: Azar Cohen and Amos Orion, killed in 1980 at the Bar-Bakar meat processing plant.

Second row: (Big Amsy) Amsalem, Uri Duga.

Right: Dudu Antebi, killed in March 1981.

Fourth row: Yaacov Shitrit, recovering from gunshot wounds; Eliahu (Little Amsy) Amsalem.

Bottom row: David Haio, Chantal Citrok.

FOR 55 DAYS, Kol sat in the Russian Compound holding cells, sweating and shivering as interrogators kept up the questioning. But he didn't break. He denied that he had anything to do with the murder.

Four times he was brought before a magistrate and each time he was remanded in custody for 15 days. He was as contemptuous of the magistrates as he was of the police. That contempt for the court eventually sent him to jail, to his beloved Ramle Prison.

He got out on December 25, 1983.

And he was arrested again nine days later.

Police told reporters shortly after the arrest, that, within eight days of his release, he;

- shot at Ya'acov Shitrit as Shitrit sat in his Mevasseret Zion kitchen;
- shot at Yehuda "Noah" Cohen, a small-time drug dealer in town;
- shot at another small-time dealer who had given up the business in an attempt to go straight;
- shot at Uri Biazi, a competitor of Micha Aslan's father in the gravestone business;
- shot at a jewelry-store owner on Rehov King David in Jerusalem, during an armed robbery, seriously wounding the 72-year-old man.

Kol's violent behaviour, as soon as he hit the streets, forced the police to take immediate action against him. They had already gathered some evidence during the four months of intensive investigation since Aslan had got out of jail, and, by using informers inside the prisons as well as on the streets in Jerusalem, believed they had a good cause against Kol, Aslan, Pinhas Ovadia and Gabi Ben-Harush for their roles in a host of crimes since the early '80s.

Kol forced their hand.

"We had to weigh our professional needs — to gather evidence — against our job to protect the public. Protecting the public obviously had to come first. We had to get him off the streets," said Sgan Nitzav Arie Schneidscher, head of Jerusalem's Criminal Investigation Department. Pakad Avi Cohen, who headed the investigation, agreed and picked up the three men. The fourth, Ben-Harush, they found in Beersheba prison, aged and more mature, the nickname "babyface" was no longer appropriate.

THE POLICE brought charges last month against Aslan and Ben-Harush. Kol's trial begins in a couple of weeks.

Ya'acov Shitrit, recuperating from gunshot wounds and under heavy police guard, is the informant who has turned state's evidence against Aslan and Kol.

A year ago, Shitrit was suspected of providing Kol with the weapon used to kill Chantal Citrok. But he now has good reason to turn Kol in — one of the charges against Kol is that he tried to murder Shitrit, probably because Shitrit's role as an informant for the police became known to Aslan, who told Kol about it when the trigger-happy convict got out of jail.

"If we manage to put these three guys away — Kol, Aslan and Ben-Harush — we won't put an end to crime in Jerusalem, but we'll make a big dent," said a detective at the Russian Compound.

Of course, the Prison Service will have to keep an eye on them if they are sent to jail. At Ramle, at Kfar Yona and at several other prisons around the country, there are people who have appointments to keep — especially with Kol. □

The Puttermesser effect

Cynthia Ozick acknowledges certain affinities with Ruth Puttermesser, the heroine of some of her stories. She discusses her writing, her audience and her approach to Jewishness in an interview with The Post's MARSHA POMERANTZ

"I HAD A very scary thrill today, a *real* thrill, a kind of electricity went through me," says Cynthia Ozick, distinguished American-Jewish writer from New York, on her fifth visit to Israel.

It wasn't the Western Wall, or the City of David, that gave her the thrill. It wasn't even the drip irrigation she has praised so highly on other occasions. What got the electrons moving was the headless porphyry statue of a Roman deity at Caesarea. "Oh my, the world of nature, of plural pools. Oh, it's yummy, the poetry of that."

Is this any attitude for a good Jewish girl from the Bronx? For the constant defender of Israel and Jewish tradition in leading American journals?

Apparently, yes. Paganism isn't threatening, she says, because it "isn't a possibility." But the freedom it suggests is so attractive. "Maybe the whole thing represents the *yetzer horra*, the freedom to be without conscience." (*Yetzer horra* is the evil impulse; she uses the Yiddish pronunciation.)

More than modern Christianity, perhaps even more than the pain of Holocaust and anti-Semitism, the pagan experience is the foil she spreads under Jewish culture to bring out its highlights.

The first story of hers that comes to mind is "The Pagan Rabbi," in which the protagonist, glutted with learning, slowly falls in love with the spirit of a tree. He eventually hangs himself from the tree to free his soul for union with nature. It is only one of many stories in which the careful prose — intellectual and exacting, luxuriant and surprising — traverses a wide plateau of rationality, brings us to the very edge, and gives a nudge.


(Avi Shai)

WHO IS THIS, taunting us so? On first impression Ozick is an odd combination of schoolgirl and schoolmarm. When I phoned to ask for an interview, I thought I had got her teenage daughter by mistake. The young voice said she was surprised by all the attention she was getting here. The subject of critical acclaim, the winner of numerous literary prizes, including an award of $35,000 a year for five years from the American Academy and Institute of Arts and Letters, Ozick thanked me for my interest. Then she asked, politely but pointedly, what I wanted to interview her *about*.

We talked late one night in the deserted lounge of her Tel Aviv hotel. She was woozy with touring and speaking, but none the less articulate for that.

Ozick is in her mid-fifties, married to Bernard Hallote, lives in the New York suburb of New Rochelle. Her hair is parted in the middle, held down on both sides with clips. Threaded with grey, it matches the pin-striped suit she wears with a white blouse and orange ribbon tie at the neck. Her figure is ample and matronly, but she says she was once "almost pathologically thin." Perhaps her voice issues from a skinny past.

Which brings us to Puttermesser.

It is gauche, if not useless, to ask an author to what extent her characters resemble her. But I couldn't help asking about Ruth Puttermesser, heroine of two stories. She is a steely-brained reader of Plato in bed, who loves chocolate but treasures her teeth; activist on behalf of Soviet Jewry; defier of retired parents in Florida; lawyer living alone, senior civil servant in the New York City administration, demoted by the spoils system; unconscious creater of a tireless female golem (from the soil of potted plants). The golem helps her win the mayoralty race and administer a brief Golden Age in the Big Apple, then runs lasciviously awry and is returned to the soil in a city park.

Apropos the culture clash, Puttermesser calls the golem Leah. The golem, mute, writes a note: "Leah is my name, but I want to be Xanthippe." The creator complies.

WHERE (with apologies) is Ozick in the Puttermesser saga? She answers with an anecdote. Her friend and colleague Lore Segal, author of *Other People's Houses*, wanted to borrow Puttermesser for a novel she's writing. *The New Yorker* was to publish an excerpt, but they had run one of Ozick's Puttermesser stories, and wouldn't let Segal use the same name.

Segal called the Ozick-Hallotes and said "They won't let me use Puttermesser. What should I call her?" Bernie Hallote, who answered the phone, suggested Fishgupple off the top of his head.

Says Ozick: "So people read in Lore Segal's story this minor character named Fishgupple and they said to me, 'Oh, that's you.' *She* (Segal) meant Puttermesser, but *they* saw *me*." Her conclusion: "Things equal to the same thing must be equal to each other."

She acknowledges certain affinities with Puttermesser: "the reading mania, the intellectual mania." She, like Puttermesser, is trying to save her teeth and brushes obsessively after meals.

Still, there are distinctions. "I'm not a lawyer, I don't live alone, I'm married."

To whom is she married? A lawyer who was once chief of the New York City treasury, and is now chief of the hearing bureau in the NYC department of finance.

No amount of information on Ozick's teeth or reading or husband can add to or detract from Puttermesser, who is very much her own woman. Still, it is interesting to know what potting soil the creature comes from.

ONE OF THE THINGS that interested Ozick in writing about Xanthippe was the need to incorporate the history of the genus golem into the story. If she were writing in "a Jewish country," she says, she wouldn't have to look for the "technical strategies to make that feasible." But in fact she likes taking material that is "esoteric in the English language" — meaning "to goyim but also to uneducated Jews" — and making it work. It's "part of the fun." Yes, she says, in some way she is also integrating the two cultures and "explaining" to herself at the same time.

Ozick says one reviewer wrote that Xanthippe starts out as a Jewish mythological figure and ends up as a pagan mythological figure.

"But the golem is traditionally male and sterile. This one is female. Still, it's true, by making those changes, I did create another pagan figure. The lustful goddess," she says, ending with a giggle.

Giggle as she may, she has created more than one sexually insatiable, violent woman, presented somehow in free fall, just off that cliff of rationality. Undine, for instance, in "The Dock-Witch," reduces a young lawyer to skin and bone, pulverizes his apartment, and is last seen leaving the harbour as the wooden figurehead on a boat — knobs and all, but carved: nature rendered unnatural.

"The Sewing Harems" is a sort of mock anthropological essay on women who decoratively sew themselves up — the thread gets blood-soaked — before renting themselves out for sexual use. "Inaccessibility, increased wit, discrimination, maneuverability, and intellectuality on both sides." The essay is presented as a fragment from a refugee's notebook — coupled with a fragment on Freud as inventor of "the Sabbath of the soul." Freud forced nature to stop and reflect upon itself.

In the Puttermesser story, too, intellect and Eros are at odds. Puttermesser's married lover, Morris Rappaport, gives up on the woman who wants to finish the *Divina Commedia* in bed before she turns her attention to him. ("I read first," she says, but he isn't satisfied.) It is Xanthippe who eventually takes the lover over and wears him out. The golem whose namesake tormented Socrates.

OZICK SAYS — and has written — that she sees no such separate category as "women's writing." The writer must be able to identify totally with the subject of his work — whether male or female — and even be able to "imagine identification with this key," she says, indicating her room key on the arm of the chair.

Among her major intellectual influences — she has discussed this in another interview — were Henry James, with whom she identified even bodily when she was 22 and writing a master's thesis on his work; Gershom Scholem, particularly for his work on mysticism; and Avraham Regelson, the Hebrew poet, who was her mother's brother.

Does she find that her intellectual protagonists tended to be men at first, and only later such a figure as Puttermesser? No, she doesn't see any general pattern in that direction.

She is the author of three books of short stories — *The Pagan Rabbi and other Stories, Bloodshed and Three Novellas*, and *Levitation: Five Fictions*; two novels — *Trust* and *The Cannibal Galaxy*; and a book of essays called *Art and Ardor*. She is now writing about a *meshumad* (apostate) and again, she says, the work is "full of alien material."

"I guess it's paradoxical. The only way I seem to be able to be Jewish back there (in the U.S.) is to do it by contrast... I have to constantly differentiate."

This is quite different, she stresses, from the negative definition of Judaism given by those who say "You'd better be Jewish, or others will remind you." It's an argument she has with her mother all the time, she adds. She objects to a definition of being Jewish which is "through the oppressor's terms."

Jewish history is not the history of oppression; Israel was not established because of the Holocaust, and it's "politically dangerous" to argue that it was; but "victimization is no national liberation movement. You have to have a culture, you have to have a history to be a nation."

Another gauche question: Now that the state exists and she is one of its staunch defenders, would she consider living here? Unlikely.

THE QUESTION actually arose earlier in the evening, during a programme of readings and discussion with writers of English in Israel, at the Ramat Gan Museum. Ozick and Hebrew novelist Yoram Kaniuk were co-moderators, and among the audience were members of the Jewish Awareness Group from New York, interested writers, businessmen and intellectuals — not all of them Jewish — who were spending about 10 days in Israel. Ozick, her husband and Lore Segal were among the delegation.

She was hesitant to be what she was — the non-reader of English — on the way [illegible] "You can't [illegible] Undoubtedly there are writers who can't write like this on the margin. I've always wanted to [illegible] it if it could be done, but I found it always wrong."

That's a tough position for someone who comes "to be part of the destiny of the Jewish People." Perhaps her approach suggests over-idealization, or perhaps we who live here don't see the Zionist forest for all those JNF trees. In any case, the Jewish People exists in New York, too, I argued. "But this is where the action is," she said.

Still, English is her language, and she needs to hear it in the streets, even if "intellectual life is lived in the language of your mind. I don't want to be alienated. It gives me a big pain... I insist on being part of the mainstream, in my Jewish way... I've discovered that streams speak to the main body."

She seemed to expect more explicit Jewish content in the English writing in Israel, and she found relatively little. That, perhaps, is a paradox complementary to hers. Those who live here don't have to constantly define their identity in relation to an alien culture. Or at least, the alien elements are different.

It's a question that concerns Hebrew writers, too — not just English writers in Israel. She is aware of A.B. Yehoshua's argument that anything written in Hebrew is by definition "Jewish." She disagrees, but acknowledges that the subject is "eminently arguable." Not something to be resolved drowsily at 1.30 a.m.

Who is her audience? At first she says she doesn't know, she has none, she gets no feedback on her fiction. Then she reconsiders:

"Well, I guess in a way I do. Some people write me letters inviting me to do lectures or they give me honorary degrees. I don't think about it much. It's a very big country and most readers read Michener or Cynthia Freeman..."

She knows that English writers in Israel have a problem with publication. "If something sits in manuscript, it's not yet finished. I think that publication is consummation. After that I have no interest, I don't think about readership, I'm not interested in feedback." She seems to neglect, for the moment, the business of streams speaking to the main body.

"I never need feedback. I never show anybody my work in manuscript. But I know that publication is consummation. The fact of print, perhaps the sense of having it chipped out in stone."

Porphyry, the stuff of idolatry. Some of us are clamouring at the temple steps for more. □

Miller's grist



Zvi Jagendorf

IT'S THE LUCK of the English. Watching Jonathan Miller perform as a conversationalist and rhetorician of the drawing-room, one is struck by the playful ease of the manner, the natural flow of ideas and the absence of sweat.

Jonathan Miller is cool. He is a master of the coolest medium, television, treating the battery of cameras as a bunch of friendly dogs, throwing their way juicy titbits and morsels of ideas which he appears to improvise as he lopes around the studio.

People may remember him as their guide to the secrets of the organism in the TV series *The Body in Question*. Wide-eyed, partly a conspirator, partly a tall pixie beckoning us on to hidden treasure, he took us with him through the channels, caves and underground pools of the body, banishing the murk of ignorance on the way with a conjurer's flapping, eloquent hands.

The butterfly hands are still very much in evidence as he sits at a table in Jerusalem's Mishkenot Sha'ananim and talks about the pleasures and dangers of living a number of lives at once. Psychologist and historian of science, theatre director, sometime clown, clinical observer of the disturbed soul in the morning and cunning manipulator of action and passion on the stage in the afternoon, he has set the twin pillars of his working life not as far apart as they might seem.

For the methods of the theatre director, his intense scrutiny of an actor's performance in rehearsal as he searches for tell-tale signs of true character among the mass of insignificant and misleading material are not unlike those of the psychologist as he labours in his clinic to understand the connections between the signals given out by the body of a patient and the devious purposes and complex structures of the mind. Both in the clinic and in the theatre, the interplay between theory and chance, ordered thought and flashing intuition, clarity and mess is a way of working that seems uniquely suited to Miller's sensibility.

In the TV series, he seemed to be part professor, part fall-guy, coming up against the scientific apparatus on the set with the studied surprise of an old clown bumping into a pail full of whitewash. There was method in this fooling, for it infected the spectator with a sense of the adventure and surprise that scientists may feel when involved in experiments, but can rarely convey to a general public when the thing is over and documented.

ALTHOUGH upper-class babies of Mrs. Thatcher's England are presumbably no longer born either a Liberal or a Conservative, Jonathan Miller was born into another solid English tradition — that of a lucid, self-mocking, self-loving pragmatism. He was not an Angry Young Man, never needing to adopt an ideology of confrontation with his society. He and his Cambridge companions were "beyond the fringe" only geographically, not spiritually. Their satire was never nasty, and compared with the Monty Python style, it is lacking in the crucial element of bad taste.

Today he seems to regret the inability of the young Miller to expose himself in public and write rude words on the college walls. But he knows he is no Lenny Bruce. Hatred and fear played no part in Miller's humour because they played no part in the high-minded, liberal society which formed him and to which he still owes allegiance.

Used as one is to the extremist style of contemporary theatre directors and to the atmosphere of cult and terror which they foster, Miller strikes one as obstinately innocent. Committed to the truly unideological geniuses, Shakespeare, Mozart and Chekhov, he is the antithesis of the kind of director who has to rape a play a week in order to prove his manhood. His theatre, then, must be one of subtle language and delicate nuance, played for an audience which values the classical virtues of restraint, lucidity and discrimination. He wouldn't do well at Habimah.

THE ONLY subject that seems to disturb the equilibrium of the unpolitical, undoctrinaire Englishman is that of the tribal religion. In Hampstead, they thought they had despatched that monster by ignoring it or relegating its skeleton to a dusty showcase in the basement of the ethnographic museum. But less polite people keep dragging it up, demanding that Miller recognize his ancestors in the relics and press them to his bosom. This he is determined not to do. When the subject comes up his eyes betray the stubbornness of someone who, to preserve his independence, needs to reject the oppressive embrace of the tribe always ready to acclaim a success.

Judaism, he says, is something left lying around the house somehow and he keeps tripping over it. Freud, whose experience was not dissimilar, would have told him that the repeated stumble was no accident but a coded message from within, which could only be deciphered by deep introspection. However, even the voracious, puckish curiosity of Jonathan Miller has its limits, for the way from green Hampstead to stony Jerusalem is one that would take him far beyond *Beyond the Fringe*. And that's no joke. □

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FILMS ON ART

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ART GUIDE

Notices in this feature are charged at IS520 per line including VAT; insertion every Friday costs IS1656 including VAT.

Jerusalem

MUSEUMS

Israel Museum. Exhibitions: Small Scale Modern Sculpture from the Museum. Joseph Zaritsky, Oil Paintings and Aquarelles. David Schneuer, Posters and Advertisements. Henrion, 45 years of design. Art Looks at Art. Dr. Erich Salomon, From a Photographer's Life. Ori Reisman, paintings. Scraps, home theatre sets and greeting cards. Tom Seidmann Freud. Permanent Collection of Judaica. Art, Archaeology and Contemporary Israeli Art. **Rockefeller Museum:** Kadesh Barnea, Judean Kingdom fortress. How to Study the Past (for children, Paley Centre, next to Rockefeller Museum). Closed Saturdays.

Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II, 6 Reh. Or Hahaim, Jewish Quarter Old City. Sun.-Thur., 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Heichal Shlomo: Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Special Exhibit entitled, "People of Old Jerusalem", by the weaver Bracha Fredman. Sun.-Thur. 9 a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel. 635212'

Galleries

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Tel Aviv Museum. Exhibitions: Cosmic Images in the Art of the 20th Century; Finy Leitersdorf; Micha Kirshner; Classical Painting, 17th and 18th centuries; Impressionism and Post-Impressionism; Twentieth Century Art; Israeli Art. **Helena Rubinstein Pavilion.** New Exhibition (28.2 at 8 p.m.): A Pear and an Apple, exhibition on still-life. Visiting Hours: Sun.-Thur. 10-10; Sat. 10-2; 7-10. Fri. closed. Helena Rubinstein Pavilion: Sun.-Thur. 9-1; 5-9; Sat. 10-2. Fri. closed.

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(Above) *Textile Shampoo illustration, by David Schneuer.* (Right) *Poster for 1936 Lebani Fair, by FHK Henrion; from Israel Museum graphics exhibit.*

A RETROSPECTIVE exhibition at the Israel Museum honouring **FHK Henrion,** one of England's best-known graphic designers and an international expert in the field of creating visual systems for corporate identity, is a classic display of the development of communication arts during the past 45 years.

Beginning in the late 1930s and early '40s, with a series of clearly delineated (illustrative) wartime propaganda posters for the British Ministry of Information, this well-documented show follows and footnotes Henrion's career from several major (changing) styles to specific talents. It summarizes his most recent corporate identity programmes for such prestigious accounts as BEA, Volkswagen, and KLM.

From the dozens of colourful posters, brochures, magazine covers, ad layouts and corporate designs it is clear that Henrion has always been concerned with synthesizing concepts into visual messages and not merely creating self-satisfying, pretty symbols. Henrion's designs are public oriented, outward, communicative and often humorous, but deadly serious when necessary. In this respect the illustrational or symbolic solution is preferred by Henrion while the abstraction of typography, decorative colour, pure shape and line are not favoured.

A DIFFERENT Schneuer. **David Schneuer** has a very particular painterly style. Based on line and wash illustrations of an erotic nature, Schneuer's themes are confrontations between the roguish dandy and the buxom flirt. Mingling at a soirée, at the races or on the street corner, the scantily attired females and the derby-topped rakes make for titillating episodes.

But Schneuer's paintings are of the past 20-odd years. A mini-exhibition devoted to his early works created in Munich from 1927-1932 and his career as an advertising illustrator in Tel Aviv from 1933 onwards is sparse as an overview of his talents.

From the Munich period there are several large, boldly designed theatrical posters (linoleum blocks) printed while he was a member of the Kammerspiele am Schauspielhaus. The Israel (Palestine) years show some of his successes as a commercial artist in designs of signboards, packaging, print and kiosk displays for Teka Coffee, Textile Shampoo and Dubek cigarettes. □

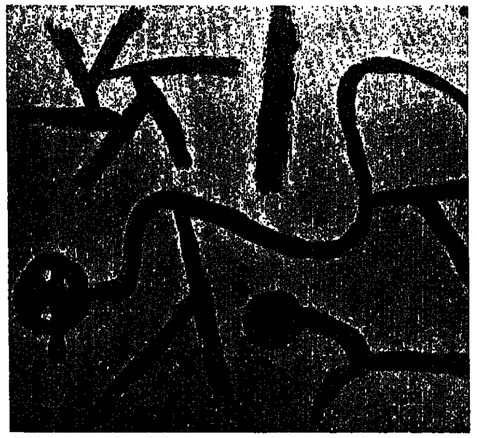
"COSMIC Images in Twentieth Century Art" is a very distinguished title for a very enigmatic exhibition. Organized originally by the Staatliche Kunsthalle of Baden Baden and added to by the Tel Aviv Museum, the more than 120 paintings, drawings, sculptures and photographs cover such a vast array of styles and philosophies of the past century that it is extremely difficult to define accurate objectives for such a show.

To clarify the contents one must turn to the curator's opening statement. "The exhibition presents the reactions of major artists to changed perceptions of the Cosmos brought about by scientific advances during the past 100 years or so. From the first telescopic photographs to the latest electronic pictures of recent ventures into space, the Universe has been drawn steadily closer to us. These developments have stimulated the creative imagination of many artists and have inspired the invention of a new vocabulary of forms and images."

Although this attitude might be accurate for a scientific point of departure, from a humanist point of view, space, time and the universe as artistic thematic material can be considered for their associative ideas of harmony, order and spiritualism as much as their subjective content. But from the behavioural sciences and personal involvement of the individual psyche related to an image stems the entire notion of uniqueness, destiny, myth and primal order. In this condition art becomes an independent "ego-cosmos" unrelated and unaffected by any other force. Looking at "Cosmic Images" is absorbing schools of expression that are unrelated to natural environment, unpolitical, non-analytical and preoccupied with the isolation of human emotion.

To cover such an all-encompassing subject, in which the real and social sciences are considered as visual stimuli, the organizers have begun with traditional 19th century symbolist painters like **Redon** whose rapturous images try to bridge the gap between reality and irrational thought.

Examples of Suprematism and Futurism indicate an artistic search by several masters, such as Delkunay, Kandinsky, Balla and Kupka for plastic means of harness-



Painting by Paul Klee, from the enigmatic Staatliche Kunsthalle — Tel Aviv Museum show, 'Cosmic Images of the 20th Century.'

Feat of Klee

Gil Goldfine

ing the concepts of light and energy into visual motion. Mathematical and geometric harmony in the drawings and paintings by Malevich and Mondrian attempt to display the classical order of esthetic perfection and universal thought.

Space, time, theoretical physics and cellular or organic structure became artistic gambits for the constructivist movement and, with the discoveries of the mind, scientific assumptions were synthesized into human terms by the surrealists. In this exhibition the former group is represented by El Lissitzky, Rodchenko, Gabo and Pevsner while the latter is represented by Ernst, Miro, Calder and Paul Klee.

Towards mid-century the personal energies and the "involved" cosmic acts of Jackson Pollock, Mark Tobey and Wols stand apart, contrasted by the subtleties of a spiritually packed canvas, saturated with ebony light, contemporary totems by Rothko, Klein and Kupferman.

As "Cosmic Images" moves further into the field of contemporary art the standard becomes thinner as works seem to be forced into a mould rather than the reverse. Apart from Gottlieb, whose abstractions symbolize energy sources more than they contain inherent ones, pictures by Kirkeby, Aycock, Mields and Knoebel lose the dynamic force or sense of original purpose contained in the broad spectrum covered in the earlier decades of the century. Recent large works on paper by Aviva Uri are marvellous, explosive abstractions, that hint at a cataclysmic, cosmic narrative.

Somewhat confusing in terms of its scope and often presenting mediocre works, "Cosmic Images" is, nevertheless, an enticing exhibition. If anything, it affords one the chance to be introduced to some obscure painters and to be reacquainted with several giants of 20th century art. (Tel Aviv Museum, King Saul Blvd., Tel Aviv.) □

Tel Aviv galleries

USING large, toned brushes and lots of physical energy **Adi Abeles** carves out figurative paintings that border on total abstraction. With reductive stick drawings that remain extremely gestural, Abeles blends the shadows of human motion with the real act of applying pigment to canvas.

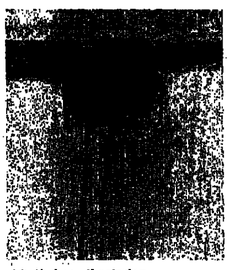
Dynamic surface activity of swirling colour forms a grostesque lyricism out of gyrating limbs and ambivalent space, crisscrossing De Kooning with Appel. Abeles's limited palette dilutes the effectiveness of his paintings as a concentration of mauve, violet, yellow, green and pale pink-white projects a primitive sense of colour and rejects any intricate forms of pictorial composition. Tension and relaxation are superseded by surface swirl and shallow space. (Bineth Gallery, 63 Ben Yehuda, Tel Aviv. Till March 14.)

AFTER not exhibiting for four years, **Aharon Messeg** returns with a series of splendid landscapes whose limited pictorial elements serve as variations for his theme. Sky, earth, trees and house are interpreted as graphically flattened planes laced with subsurface texturing and delicate linear overpainting or drawing with graphite. Messeg is a master of modulation, possessing a fantastic ability to create subtleties of tone and tactile surfaces, as clearly noticed on large glazed fields of grey, green and blue-black. Although the landscape theme that Messeg serves up is defined, repetitive and established for the viewer as a familiar sight, there is something terribly remote and mysterious about its permutation. (Gordon Gallery, 95 Ben Yehuda, Tel Aviv. Till March 13.)

THE 13 ARTISTS showing works created by weaving, tying, knotting, sewing, collaging or crocheting natural and synthetic fibres are proving that the gap between fine arts and crafts is not so challenging and might be closing rapidly. Although the methodology and parameters of expression have their limitations in each area, if one judges the end product alone (a search for esthetic pleasure in a decorative item) it is difficult not to applaud this exhibit.

The participants, a cooperative group, have limited themselves to a maximum size work (20 cm. cubed) and to materials (fibres). A beautiful range of expression, from tightly loomed two-dimensional colour coordinated weaving to fluffy textural bas relief and three dimensional sculptural exercises, is paralleled by a blend of rich exotic hues to earth tones and minimally inspired, monochromatic ranges of white and grey battling.

Utilizing the grid, special folds and twists, each artist has captured a unique idea while maintaining an excellent technical level (craft). Proficiency and experimentation reach a point where one artist tries



Adi Abeles: oil painting.

to transcend the decorative by attempting to weave pictorial illustration, or another tries to create a neo-plastic design in a stringed cube. It's fun and professional. (Alef Gallery, 36 Gordon, Tel Aviv. Till March 16.)

A MEMORIAL exhibition of works by the late Israeli painter **Moshe Ben Ami** (1945-1982) is an unbalanced affair with two major canvases controlling the show. One, a De la Tour inspired composition of a masked ball, contains a score or more of mysterious figures compacted into a shallow room space, while the second canvas, a solemn composition detailing the funeral procession of a local neighbourhood "hero," almost parodies a final act from a Hanoch Levin play.

The strangeness of Ben Ami's subjects are not consistent with several other, rather basic, compositions of figures or still life. To support the canvases the gallery has assembled several well rendered chalk drawings and quick, but precise, gestural sketches. (Sara Kishon Gallery, 31 Frug, Tel Aviv.)

OTHER exhibits in Tel Aviv:

Tova Meller — abstract paintings under the patronage of the Italian Cultural Centre. (Mabat Gallery, 31 Gordon Street, till March 8.)

Personal Choice — 12 artists choose what they consider best in other artists. (Radius Gallery, Dizengoff Center, till March 7.) □

The hidden marketplace



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THIS ARTICLE is all about shops which most of my readers cannot shop in and will never see. This hidden marketplace is operated by and for the people who work in various industries, and entrance is by membership card only.

In most cases, these stores stock the range of goods in an ordinary supermarket, plus some clothing and footwear; some sell electrical appliances in addition to, or instead of, foodstuffs.

Rarely do these internal stores carry the subsidized, price-controlled commodities such as bread, eggs and dairy products, on which regular supermarkets make a minimal profit, if any. But this is only one clue to their ability to undersell the regular supermarkets on all other items.

Prices may be anywhere from 10 to 40 per cent lower than at commercial stores, so that these "closed shops" constitute a very attractive tax-free perk for these privileged wage-earners.

A LITTLE sleuthing on my part has disclosed hidden marketplaces in the Israel Aircraft Industries, the Electric Corporation, the Histadrut's Koor Industries and Solel Boneh building company, the Egged and Dan bus cooperatives, El Al and the Zim navigation company — and there are probably others. All told, access to these shops is available to a potential clientele of nearly 100,000 Israeli families — or close to 10 per cent of the population.

This listing does not include the largest membership-card market of them all — the Shekem chain of the defence establishment (for army, police, prison service personnel, etc.).

Though started on the same principle, Shekem has grown so large, so luxurious and so accessible to much of the public that it hardly qualifies as a "closed" shop any more. Nor do I include Matam of the Moshav Movement, which sells electrical appliances and other household durable goods, and has granted membership cards through organized workers' committees to all sorts of city folk who have never been tillers of the soil.

Ironically and historically, the country's largest supermarket chain, the co-op supermarkets of the Histadrut, also began as regional workers' cooperatives, originally for Histadrut members only. It is a strange commentary that so many industrial unions have seen fit to establish their own internal supermarkets to undersell those of the Histadrut chain.

MY INTEREST in stores-within-industries was sparked by a recent news item about a fire in the Electric Corporation's supermarket in Haifa — caused, ironically, by a short circuit in the electrical system. One of my editors asked me, "What was the Electric Corporation doing with its own supermarket anyway?"

As it happens, the Electric Corporation workers have had a supermarket longer than we have had a state. Its yellowed certificate of registration from the mandatory government giving the co-operative society permission to run a *zarchanit* — which was what an all-purpose, self-service store was called in those days — is dated September 1939. It was authorized not only to sell to Electric Corporation workers, but also to buy agricultural produce from the auxiliary farms of those employees who lived near the old hydro-electric power station at Naharayim in the Jordan Valley. The very same month saw the establishment of *Zarchan Haifa*, the Histadrut's consumer cooperative for its members, but this latter soon opened its doors to the general public.

Today, the Electric Corporation's Haifa supermarket is in cramped temporary quarters, pending repairs of the extensive fire damage in another section of the same building, owned by the workers' committee. It was crowded with shoppers the morning I visited — and the price-tags showed why. Most of the items I checked were 15 per cent cheaper than in a regular commercial supermarket. This is true when the worker charges the bill against his next salary. If he chooses to pay cash or by personal cheque, he gets an extra 5 per cent discount at the checkout counter. On some items I compared, the savings were a dramatic 30 per cent or more.

With terms like these, supermarket manager Naftali Hollander may be correct when he estimates that 95 per cent of the corporation's Northern District employees and pensioners — over 4,000 in all — shop at this store at least once a month. If they arrive from outside Greater Haifa, they get a IS200 rebate on their fare. The Southern District has its own *zarchania* in Tel Aviv, operated on a completely different administrative basis.

THE NATURAL reaction of electricity consumers will be the question why Electric Corporation employees should benefit from a discount supermarket in addition to their highly enviable perk of free electricity at home. This will particularly anger householders when they hear yet another announcement that the government has approved a rise in electricity rates higher than the rise in fuel costs, in order to help pay off the Electric Corporation's debts.

The reply of this internal supermarket's administrators is that they get nothing at all from the Electric Corporation management except free electricity for the store's lighting and refrigeration. Otherwise, the cooperative society operates as a self-contained financial unit — making no profit, but paying its own wages and other expenses from its proceeds.

MARKETING WITH MARTHA

When it was founded, its operating capital, I was told, came from sale of "shares" to employees at 10 Palestine pounds each over a month's wages in those days. Today, a new employee of the Electric Corporation pays a mere IS1,000, for a membership share in the supermarket. If he leaves the corporation's employ, unless for retirement, he must sell back the share at its nominal price. According to Hollander — the only employer "on loan" from the corporation itself — any large body of workers could set up a similar non-profit store, though the capital required today would probably require selling shares for considerably more. Beit Ha'oved building in which the supermarket is housed, belongs to the workers' committee— and was purchased three years ago by voluntary contributions of IS4,500 from almost every employee.

CRITICS OF stores-within-industries charge that such operations are more vulnerable to financial irregularities than are ordinary commercial institutions. Those who operate them, on the other hand, argue exactly the opposite. The Electric Corporation's Northern District store is subject to the close scrutiny of the Audit Union of Consumers' Cooperative Societies, to which it belongs. The Histadrut's co-ops also belong to it.

There were irregularities at one time in the management of the parallel cooperative society for the Electric Corporation's Southern District, and it went bankrupt. It was never reconstituted; instead, the Southern District workers' committee gave a private contractor a concession to run a discount grocery store in Tel Aviv on its behalf, with premises and equipment free. It works on a strict "cost-plus" principle, with the percentage of mark-up set by the committee itself. Another principle is that old stocks must be sold out at old prices — hence one sees both old and new prices in the shop, the new higher ones toward the back of the shelves or in closed cartons above them.

The Electric Corporation itself is in the picture only indirectly, I was told, through its contributions to the "social benefit fund" of its staffers. If the workers' committee channels some of this money into running a modest supermarket, that is its own business, committee chairman Shmuel Bleich told me. Workers' membership dues also support the project.

THIS WAS basically the answer I received from the Egged bus cooperative spokesman, Gideon Talmor, when I asked whether passengers or the state transport subsidies were somehow helping to pay for its supermarkets for Egged cooperative members. Egged has five *zarchanlot* around the country, and Talmor says their prices are 25 to 30 per cent lower than the chain stores.

Talmor spokesman says the running of internal supermarkets is a legitimate function of the cooperative's broad social-welfare programme for its members, which ranges from summer camps for their children (the first Israeli company to institute them) to the new stop-smoking courses for those who want to break the habit. Egged's *zarchanlot* are administered by a separate subsidiary of the cooperative.

In a line worthy of 1984 double-think, Talmor told me that, "Egged doesn't get a subsidy; the passenger gets a subsidy." Then he explained: "We sell a service to the public. The government sets the price of a bus ride. Therefore it must pay the difference." He adds that Egged is one of the most efficient bus services in the world, in terms of its relatively low ratio of workers to buses. The efficiency is due to its being a co-operative, he says, and as such it must give members auxiliary services, such as the supermarkets, so that they will continue to be highly motivated.

THE MORE PUBLIC an industry, I found, the more sensitive it is in emphasizing a strict separation between company management and the independent running of consumer goods stores by workers' committees. Private industry is less vulnerable to criticism. Zim, the Israel Navigation Co. Ltd., is a subsidiary of the Israel Corporation, today controlled by the private-enterprise Eisenberg group. Its supermarket manager, Zvi Mativ, apparently had no qualms about telling me that the Zim management is directly responsible for the premises, salaries and financing of its in-house store near Haifa port, with what he called the "encouragement" of the workers' committee. The El Al national airline spokesman, on the other hand, emphasized that its employees' store is a separate registered company, called Shaniv Ltd., operated entirely by the workers' committee, albeit on El Al premises.

Probably no industry is as sensitive about its consumer goods stores as is the Israel Aircraft Industries. There are several reasons for this: It is a government company. It does security-sensitive work so by nature and habit is wary of any kind of publicity. Its consumer-goods stores are among the best-developed in the country, with the costliest range of products. It has the largest potential pool of employee-customers — some 20,000 — of any industry-linked stores, with the exception of Koor Industries, which has 33,000 on its payroll. And if that were not enough, there was a public furore some years back over an investigation into allegations of favours by a meat supplier to the secretary of the Aircraft Industries' workers' committee.

After much hesitation and clearance from the Defence Ministry spokesman, the Israel Aircraft Industries did permit me to visit its flagship store at Lod and meet with the chain's manager. There are eight consumer stores in the chain, located near Israel Aircraft Industries' factories throughout the country, from the Golan to Beersheba.

Since the IAI is supervised by the Defence Ministry, I was surprised to learn that its workers do not qualify for shopping cards at the defence establishment's Shekem chain. At one time, IAI workers lobbied for recognition as employees of the state or of the Defence Ministry, to no avail. Today, they would probably prefer to shop at their own stores, which are cheaper than Shekem, often dramatically so.

THE WORKERS' committee of IAI started an internal store of its own some dozen years ago, with a capital investment of IL19,000 from its own committee budget. It began by selling transistor radios and other small appliances to workers during their lunch breaks.

Today it would take an entire page to describe the organization set-up of the IAI's employees' stores. One gets the feeling that, like Caesar's wife, it feels it must be above reproach, and hence is organized meticulously along the patterns set for a "cooperative society" (*aguda shitufit,*) as it is registered in the Labour Ministry. Its accountants are required by law to present its balance sheet annually to the ministry's Registrar of Cooperative Societies. The society's name is Sha'al, an acronym for the Hebrew words meaning "Credit Service to the Worker."

Every tenured employee and pensioner of IAI may vote in the Sha'al general meeting, which elects a council, which in turn elects an executive — just as in the Histadrut's larger consumer cooperative societies. Executive members serve as volunteers, even though they perform time-consuming tasks, such, as screening new suppliers and ordering merchandise. Sha'al's general manager, Yitzhuk Nissim, is its only full-time salaried executive. The hired administrative staff numbers some 130.

The only tenuous link I could find with the corporate Israel Aircraft Industries is that Sha'al warehouses are situated on IAI-owned land, on which Sha'al does not pay rent. The buildings themselves are generally erected with a tripartite investment by Sha'al itself, the workers' committee, and a contribution of the management, via its social betterment fund for the workers.

The IAI management takes no part in decisions on purchase or sale of merchandise, I was told. On rare occasions, it has applied "moral influence" and Sha'al has complied — as in waiting to introduce colour television sales until they had become widespread among the general public, and no longer luxuries.

I have carefully avoided the term "supermarket" in reference to Sha'al, because its stores *do not sell food*, contrary to all the others I visited. It simply didn't start with food, and although it would like to add it today, this would involve a major capital investment and has been deferred for the time being.

The three merchandising departments which do exist are electrical appliances of all kinds; toys and some light furniture; cosmetics, toiletries and household cleaning and paper supplies; clothing and other textiles.

At Lod, where each department has a separate sales hall, the clothing room is affectionately called "the boutique." All were crowded at noontime — and a glance at the attractively low prices showed why. Shopping hours are sharply restricted to an employee's hour-and-a-half lunch break. But stores are open for three hours on Friday mornings, when the IAI factories are closed and on one afternoon a week employees can bring their families to shop.

A complex system of attractive credit terms is another big drawing card at Sha'al — as at most other industry stores. Some purchases are charged against forthcoming salaries, others paid for with special internal cheques.

A basic policy of Sha'al is only to sell items which it can offer more cheaply than at outside commercial stores — "otherwise there is no point to it," manager Nissim told me. Sometimes a line of goods is temporarily removed from shelves if an outside chain, such as Shekem, is found to be holding a special discount campaign which Sha'al cannot better.

To my surprise, I found that Sha'al offers only imported brands of refrigerators, and not Amcor or Tadiran, because these two local manufacturers reportedly refused to give Sha'al a break on their prices. I saw television sets on display but they were not price-tagged or offered for sale. Nissim said the current market for these is so erratic that it would be impossible for his chain to determine a fair low price. At the other extreme, I spotted an imported electronic game which was selling at half the price it fetches at a private toy shop on Tel Aviv's Dizengoff Street. The toiletries I checked were also far below their ordinary supermarket chain prices.

And this is how it should be, Nissim emphasizes. "We're not in the cities. We're not open to everyone. We don't advertise." This is a cooperative society of employees, he says, based on what he calls "the right of the worker to get the biggest possible benefit from his wages."

IF IAI stores have the largest range of goods, Koor Industries, internal stores have the largest potential pool of customers — 33,000 workers in the country's biggest industrial complex, which produces 11 per cent of the nation's industrial output. Koor maintains supermarket-type stores in five cities — Tel Aviv, Haifa, Beersheba, Ramle, Acre — where it has the most factories; Jerusalem, with fewer Koor plants, has been neglected in this respect.

The Koor workers' stores were launched only five years ago while the unit that runs them is said to be financially self-contained, the dividing line between management and the stores is not as distinct as in most other firms. But after all, Koor is not a public company, but a Histadrut enterprise, and it does not get government subsidies. Social benefits to employees are Koor's own business, so long as they stay within the law.

"Social benefits are a psychological, not just a financial, matter," says Shimon Fenigstein of the Koor management. "We try to reach the soul of the worker — to make him feel he has some special rights, some pride in belonging to the company."

Not just the soul, however, but the pocketbook is touched by these supermarkets, which sell most basic household necessities at prices claiming to be "at least 16.7 per cent below those in ordinary supermarkets," and hence a good 4 to 5 per cent below Shekem's with its flat 12.5 per cent discount. Except for the initial loan of capital from Koor itself, there is no need for management to subsidize these stores, Fenigstein told me, as they simply buy goods, add their operating costs, and sell without profit.

Nor, I was told to my surprise and almost disbelief, does this internal chain get preferential wholesale prices from Koor manufacturers who supply it with goods. Yet the chain gives clear preference to selling products from Koor's own food, cosmetic, housewares and footwear firms.

For instance, there are no Revlon or Rubinstein toiletries at Koor supermarkets, but only those from Koor affiliates such as Helene Curtis. The range is therefore more restricted than in a commercial supermarket, and the almost total absence of imported goods is refreshing.

For larger household durable goods, Koor employees can get discounts through Solcoor, a marketing subsidiary of Koortrade.

THROUGHOUT my research into industry-linked consumer stores, nowhere did I get the impression that there is anything basically secret or illegal about them. VAT is paid on goods sold there, as elsewhere. Because they are non-profit, the stores are not liable to income tax. Nor are workers required to pay income tax on this particular type of perquisite. Where internal stores are registered as "cooperative societies," they come under the appropriate public supervision for such bodies.

Where they are connected to industries which get government subsidies, surely the Treasury officials are aware of their existence and apparently do not consider them an impediment to subsidy approvals.

There may understandably be some jealousy on the part of private consumers who do not happen to work for companies large enough to run their own workers' stores. If wages in this country were more realistic, and prices in commercial chain stores more moderate, there would probably be no incentive for large industries or their workers' committees to go to all the bother of running their own discount stores.

Ironically, the loudest critics of the closed-circle stores are the Shekem and the Histadrut-affiliated Consumer Cooperative chains — ironic, because both of these were originally formed on the same principle, to give cheaper prices to closed circles of consumers.

Shekem's press officer made the terse statement, "They are unfair competition," explaining that the other internal stores do not have the high overhead expenses or tax obligations of the major chains. This, curiously, is the very criticism one frequently hears levied against Shekem itself, although Shekem steadfastly maintains that it pays taxes just like anybody else.

"Not an insult, but an injury," was the phrase used against industry-linked consumer goods stores by Mordechai Weisbrod, acting director of the Consumer Cooperative Union, the national roof body for the regional Consumer Cooperative Societies which operate the Histadrut's huge supermarket chain. The first consumer cooperative *zarchanlot* were set up in the early 1930s. Histadrut members bought "shares" which entitled them, and still do, to rebates on their grocery bills. But the doors of the Consumer Cooperative *zarchanlot* were soon thrown open to the general public, which paid full prices, and gradually the chain grew to what it is today: full-fledged modern supermarkets with a wide range of merchandise, posh surroundings, advertising, credit cards — and hefty price mark-ups.

The co-op supermarkets, however, still have some relief to offer consumers. Any Histadrut member can still "join" his regional co-op and get either a quarterly rebate of 2 or 3 per cent or, in the large Tel Aviv region, a flat 2 per cent discount right at the cash register. In the Tel Aviv-Dan region, which stretches from Hadera to Eilat, a membership share today costs IS5,000 — which most families could earn back within six months and then reap the steady 2 per cent discount, admittedly not very much these days.

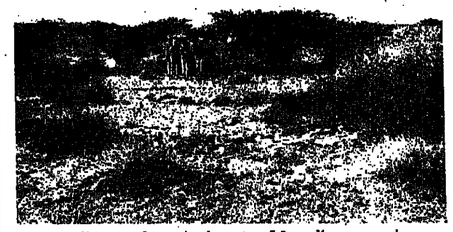
Another possibility is for wage-earning consumers to purchase 5 per cent discount coupons from their own workers' committees, to be used at any co-op supermarket. Pensioners get them at a 7 per cent discount. The share-rebate and coupon schemes are valid not only at the regular co-op supermarkets but also at the chain's Supershuk warehouse-style stores where prices are already lower. One problem of the coupons, however, is that in these times of galloping inflation, pre-paid coupons need to be used up quickly as their value declines a few percentage points a week.

Shekem, too, has some extra compensations for members of the regular army and police, who qualify for its "Shekem Club" scheme. This grants additional discounts and better credit terms than those accorded to the great masses of Shekem card-holders.

Still, neither Shekem nor the Histadrut's Consumer Cooperatives are today offering prices quite as attractive as those prevailing in the hidden marketplace to which 90 per cent of us consumers have no access whatsoever — unless, of course, we decide to go to work for the Israel Aircraft Industries, the Electric Corporation, etc., etc., etc. □

Martha Meisels

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